



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

15451

285

2

15451.285.2

HARVARD COLLEGE LIBRARY

BOUGHT WITH THE INCOME

OF THE

WILLIAM HEMANS SMITH

AND

WILLIAM SHEPARD SMITH

MEMORIAL BOOK FUND









This is an authorized facsimile of the original book, and was produced in 1974 by microfilm-xerography by Xerox University Microfilms, Ann Arbor, Michigan, U.S.A.





*W. 12 The American collection!*  
Yale University

OCT 24 1902

Library.

THE

# VERSIFICATION OF POPE

*OP 40744*  
*X 704488*  
IN ITS

RELATIONS TO THE SEVENTEENTH CENTURY:

---

DISSERTATION PRESENTED

TO THE

UNIVERSITY OF LEIPZIG

FOR THE

DEGREE OF DOCTOR OF PHILOSOPHY

BY

WILLIAM EDWARD MEAD.

---

LEIPZIG.

PRINTED BY FRANKENSTEIN AND WAGNER.

1889.



100

100

100

THE  
VERSIFICATION OF POPE  
IN ITS  
RELATIONS TO THE SEVENTEENTH CENTURY:

---

DISSERTATION PRESENTED  
TO THE  
UNIVERSITY OF LEIPZIG  
FOR THE  
DEGREE OF DOCTOR OF PHILOSOPHY  
BY  
WILLIAM EDWARD MEAD.

---

LEIPZIG.  
PRINTED BY FRANKENSTEIN AND WAGNER.  
1889.

**INSCRIBED**

**TO**

**PROFESSOR C. T. WINCHESTER.**

# TABLE OF CONTENTS.

---

Introduction . . . . .	1—2
List of Authorities . . . . .	3—6
Abbreviations . . . . .	7—8

---

## Part First: *Verse-Structure.*

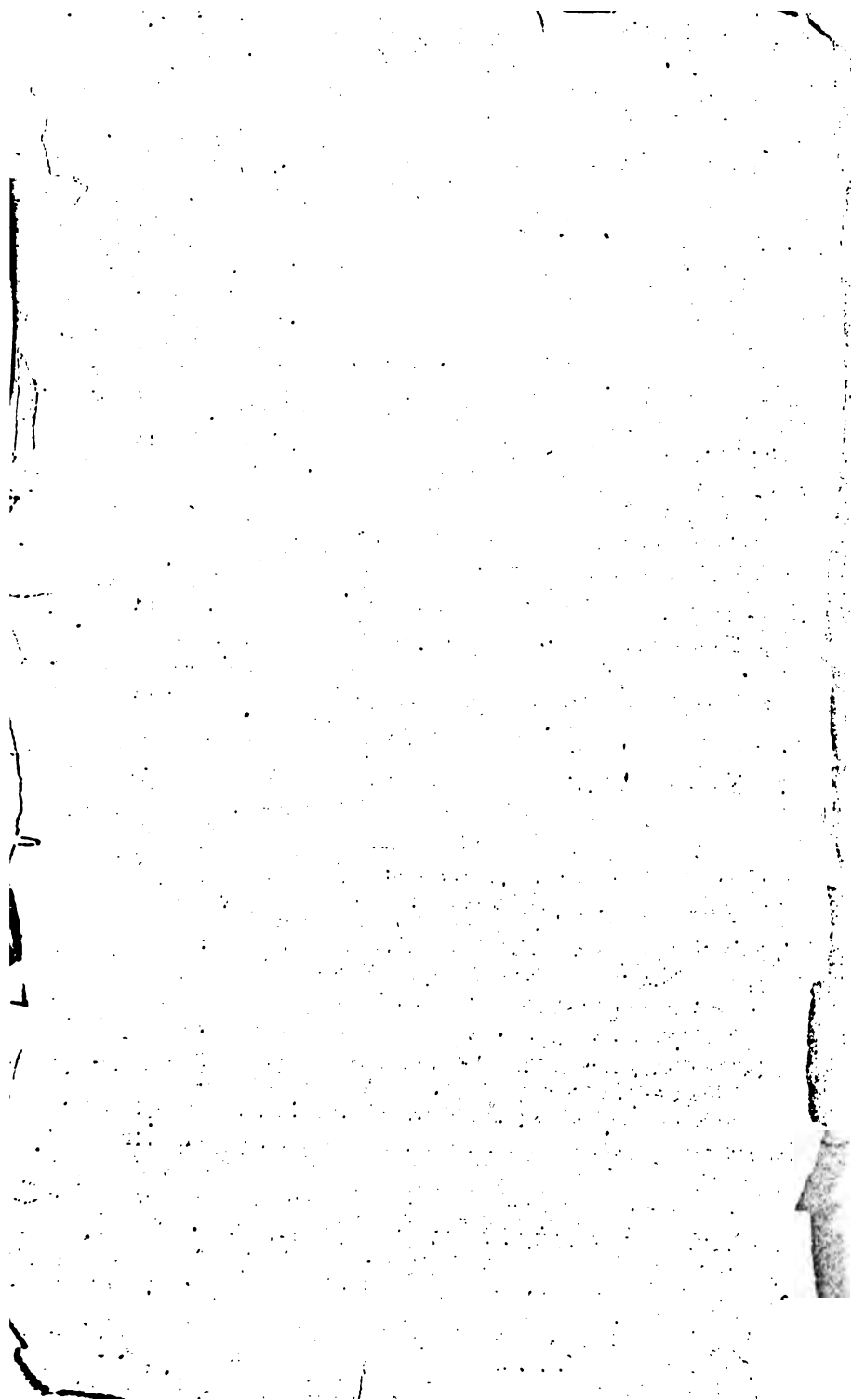
I. — Contraction or Syncopation. Elision. Slurring. Verses of more than ten syllables: — 1. With feminine rhyme. 2. Alexandrines . . . . .	9—11
II. — Verse elements. Accent. Word-accent. Verse-accent. Number of accents. Position of accents: — 1. Accented first, third, fifth, seventh, and ninth syllables. 2. Unaccented second, fourth, sixth, eighth, and tenth syllables . . . . .	12—24
III. — Pauses . . . . .	24
A. The caesura: — 1. Simple pauses. 2. Double pauses. Variety due to verse-pauses . . . . .	24—29
B. Final pauses. Comparative tables . . . . .	30—34
IV. — Alliteration. Expletives. Unfinished lines . . . . .	34—37
V. — Summary . . . . .	37—40

---

## Part Second: *Rhymes.*

I. Varieties of rhyme. Monosyllabic, dissyllabic rhyme etc. Triplets. Feminine or double rhyme. Repeated rhymes . . . . .	41—48
II. <i>False rhymes</i> . . . . .	48
A. Difficulties in determining falsity of rhymes. Alphabetical index of Pope's rhymes. Explanation of symbols. Abbreviations . . . . .	48—66
B. Classified groups of Pope's rhymes, I—XII. Under each group: — 1. Illustrative 17 <sup>th</sup> century rhymes. 2. Pronunciations of contemporary authorities. 3. Discussion . . . . .	66—140
III. Summary . . . . .	140—141

---





## INTRODUCTION.

---

The mass of literature of which Pope and his writings have been the subject might seem at first sight to render further critical examination unnecessary. So far as the purely literary quality of his work is concerned, criticism has nothing left to do except to compare the judgments already pronounced, and to select those most in harmony with the standards of our century. To add to the number of these æsthetic and necessarily subjective opinions is not our purpose. Literary estimates must deal with the contents and the general spirit of the poet's work: our sole study is that of form.

It is evident that a popular biography or history of literature can present but a superficial account of the peculiarities of a poet's versification; and even the most extensive surveys of the history of English verse are compelled to dismiss individual poets<sup>1)</sup> with a necessarily incomplete examination.<sup>2)</sup> But the conclusions reached in these works afford abundant material for investigation and even disagreement, and enable us sharply to define the questions which will occupy us in this discussion.

1. Most critics, even those who hardly consent to call Pope a poet, have agreed that his verse is a model of regu-

---

<sup>1)</sup> Lack of space compels the omission of much material illustrative of the usage of the minor seventeenth century poets, though I have incorporated the conclusions reached.

<sup>2)</sup> For example, Schipper dismisses Pope's verse of five accents in a single section. *Englische Metrik* II. pp. 216—217; Dryden receives about three pages (212—215); Waller and Denham, eleven lines (p. 211).

larity and correctness.<sup>1)</sup> That he bestowed endless pains upon his poems, and made the theoretically "correct" verse his ideal is perhaps the most striking fact of his biography.<sup>2)</sup> The numerous passages in his works that expressly speak of his art<sup>3)</sup> show to what extent the theory of versification had taken possession of his thinking.

The first question then before us is this: How closely does Pope follow the laws of a theoretically perfect verse and rhyme system?

2. Critics are agreed that although Pope had studied with care the earlier English poets, such as Chaucer and Spenser, he formed his versification upon the poets of the seventeenth century. Except for an occasional reference we shall, therefore, take no account of the poets who lived before the year 1600, and shall concentrate our attention upon those writers who were his acknowledged models.<sup>4)</sup> The chief names are Waller, Denham, Dryden, Garth. Less important for our purpose are Rochester, Cowley, Walsh, Addison. Study of these writers leads to the second topic of our investigation: — In what respects does Pope's versification follow that of his

---

<sup>1)</sup> Schipper, *Englische Metrik* II., p. 216; A. W. Ward, *Pope* (Globe ed.) p. 190; S. Johnson, *Life of Pope*; Engel, *Gesch. d. engl. Lit.* 286—288; Filon, *Histoire de la Lit. Angl.* p. 345; Bleibtreu, *Gesch. d. engl. Lit.* I. 193; Pattison, in *Ward's English Poets* III. 57, 67; Coleridge, *Biog. Liter.* p. 19 (note); p. 272; Hettner, *Lit. d. 18. Jahrh.* I. 214, 249; Jaine, *Hist. of Eng. Lit.* B. III. Chap. VII. 2—4; A. W. Ward, *Preface to Pope's Works*, *Memoir XII.*; Gummere, *Handbook of Poetics* pp. 210—211; Gosse, *From Shak. to Pope* 204.

<sup>2)</sup> A. W. Ward, *Pope* (Globe ed.) p. 274 note; Stephen, *Life of Pope* pp. 17—19, 24—26, 35, 70, 102, 188, 195—198; Spence, *Anecdotes*.

<sup>3)</sup> Discourse on Pastoral Poetry; E. C. 143—145, 253—254, 337—338, 344—363, 669—670, 681—682; *Preface to Works* (1716); Ep. A. 125—130, 147—148, 185—188; *Hor. Sat. B. I. S. I.* 23—26; *Hor. Ep. B. II. E. I.* 97—100, 263—275.

<sup>4)</sup> A. W. Ward, *Pope* (Globe ed.) p. 176; Stephen, *Life of Pope* p. 6; Hettner, *Gesch. d. Lit. d. 18. Jahrh.* I. 239; Saintsbury in *Ward's Eng. Poets* III. 13; Gosse in *Ward's Eng. Poets* III. 6—7, 271.

seventeenth century models, and in what respects is his verse an advance<sup>1)</sup> upon theirs?

The pages that follow are an attempt to answer these two questions.

### List of Authorities.

#### I. Textual.

Chaucer. The Prologue, Knightes Tale, Nonne Prestes Tale.  
Ed. by Rev. Richard Morris. Oxford, 1875.

Poetical Works of Geoffrey Chaucer. Ed. by Tyrwhitt,  
London 1877. [Orig. 1778].

Denham. Poems and Translations by Sir John Denham.  
London, 1719.

Unfortunately the verses are not numbered, so that my references are to the poem or to the page.

Dryden. Select Poems by Dryden. Ed. by W. D. Christie.  
Oxford, 1874.

Garth. Poetical Works of Sir Samuel Garth. London 1807.

Milton. English Poems by John Milton. Ed. by R. C. Browne.  
Oxford; 2 vols. 1877—78.

Longfellow, H. W. Poetical Works. Boston, 1886.

Pope Poetical Works of Alexander Pope<sup>2)</sup> edited with Notes  
and Introductory Memoir by Adolphus William Ward.  
London, 1869.

Tennyson. Complete Works of Alfred Tennyson. London;  
2 vols, 1877.

Waller. Poetical Works of Edmund Waller . . . from  
Mr. Fenton's 4<sup>o</sup> Ed., 1729. Bell's 2d Ed.; Edinburgh;  
2 vols, 1784.

Ward, T. H. The English Poets: Selections with critical In-  
troductions by various writers and a General Introduction  
by Matthew Arnold. Ed. by Thos. H. Ward. London  
and New-York; 4 vols; 1881.

---

<sup>1)</sup> S. Johnson in his *Life of Pope* speaks of the versification of the *Pastorals* as without precedent.

<sup>2)</sup> All references are to this edition.

## II. Philological.

*Anglia*, Zeitschrift für englische Philologie. Bd. IV, VII, VIII.

\*Bailey, N. An Universal Etymological Eng. Dictionary. London, 1753. [1st. ed. 1728].

\*Buchanan, J. Essay on Pronunciation. London, 1766.

\*Bullokar. William Bullokar's Booke at Large for the Amendment of Orthographie for English Speech, 1580.

\*Butler, Charles. The English Grammar, or the Institution of Letters, Syllables and Words in the English Tongue . . . Oxford, 1633.

\*Cheke. Joannis Cheki Angli de Pronunciatione Graecae potissimum linguae disputationes etc. Basle, 1555.

\*Cooper, C. Grammatica Linguae Anglicanae. London, 1685.

Dryden, J. Preface to *The Rival Ladies* and other plays.

\*Dyche, Th. Guide to the English Tongue. London, 1710.

Ellis, Alex. J. On Early English Pronunciation with Especial Reference to Shakspeare and Chaucer. Parts I—IV. London, 1869—1874. E. E. Text Soc.

Elze, K. Grundriss der engl. Philologie. Halle, 1888.

\*The Expert Orthographist, 1704.

\*Franklin, B. Phonetic transcription of a letter to Miss Stephenson, 1768.

\*Gill, Alex. Logonomia Anglica. 1st. Ed. 1619; 2d Ed. 1621.

Guest, E. A History of English Rhythms. New Ed. Ed. by Rev. W. W. Skeat. London, 1882.

Gummere, F. B. Handbook of Poetics. Boston, 1885.

\*Hart, J. An Orthographie etc., 2d Ed. London, 1569.

\*Hodges, R. A special help to Orthographie. London 1643.

\*Jones, J. Practical Phonography. London, 1701.

---

\* Authorities marked \* are submitted to critical examination by Ellis (*Early Eng. Pron.* I: p. 31 ff.). The great value of Ellis's work is that he has abstracted all that is important in these rare and in most cases inaccessible books, and thus republished a sort of library of original sources. His plan unhappily compels endless labor to one who combines the scattered material.

A critical examination of Ellis's conclusions is given by Holthaus. *Beiträge zur Gesch. d. engl. Vocale*, *Anglia*, VIII. h. 2. s. 86—144.

- Koch, C. F. *Hist. Gramm. d. engl. Sprache*. 2te Aufl.; Kassel, Bd. I. 1882; Bd. II. 1878.
- Körting, G. *Encyclopädie d. engl. Philologie*. Heilbronn, 1888.
- \*Lediard, *Grammatica Anglicana Critica* by Thos. Lediard.<sup>1)</sup> Hamburg, 1725.
- Marsh, G. P. *Lectures on the Eng. Language*. New York and London, 1860.
- Origin and Hist. of the Engl. Language. New York, 1882 (First ed. 1862).
- Mayor, J. B. Dr. Guest and Dr. Abbott on English Metre. Phil. Soc. Trans. 1873—74.
- \*Miege, G. *The Great French Dictionary*. London, 1688.
- Morris, R. *Elementary Lessons in Hist. Engl. Gram.* New York, 1886.
- \*Palsgrave. *Les clarcissement de la Langue Francoyse* . . . par John Palsgrave, 1530.
- \*Price, O. *English Orthographie*. Oxford, 1668.
- \*Salesbury. *A Dictionary in Englyshe & Welshe* . . . London, 1547 : 1567.
- Schipper, J. *Englische Metrik* Bd. I. II. Heft 1. Bonn, 1881. 1888.
- \*Sheridan, T. *General Dict. of the Engl. Lang.* 1780.
- Sievers, E. *Angelsächsische Grammatik*.<sup>2)</sup> Halle, 1882.
- Same. Trans. and ed. by Albert S. Cook. Boston, 1885.
- Skeat, W. W. *Concise Etymological Dict. of the Eng. Lang.* New York, 1882.
- Principles of Engl. Etymology. First Series . . . Oxford, 1887.
- Sweet, H. *Handbook of Phonetics*. Oxford, 1877.
- History of English Sounds. Oxford, 1888.
- ten Brink, B. *Chaucer's Sprache und Verskunst*. Leipzig, 1884.
- Tyrwhitt, Th. *On the Versification of Chaucer* (see Ed. in *Texts*).
- Walker, J. *A Critical Pronouncing Dict.* London, 1817.

---

<sup>1)</sup> Lediard transcribes numerous English words in German letters to indicate the pronunciation.

<sup>2)</sup> I have not had access to the second German edition.

- \*Wallis. Joannis Wallisii Grammatica Linguae Anglicanae  
. . . 1st Ed. 1653; 2d 1664; 6th 1699.
- Whitney, W. D. Language and the Study of Language. 5th  
ed. New York. (No. date).
- \*Wilkins, J. An Essay towards a Real Character and a  
Philosophical Language. 1669.

### III. Biographical and Historical.

- Adams, W. D. Dictionary of Eng. Lit. London, Paris and  
New York. (No. date).
- Allibone, S. A. Critical Dictionary of Eng. Literature. 3 vols.  
London, 1881.
- Bloibtreu, K. Gesch. d. engl. Lit. Leipzig, Bd. I. II. (No. date).
- Carruthers, R. Life and Letters of Pope. London, 1858.
- Coleridge, S. T. Biographia Literaria. London (Bohn's Ed.).  
No. date.
- Courthope, W. J. Addison (Eng. Men of Letters).
- Deetz, Alexander Pope. Leipzig, 1876.
- Dowden, E. Primer of Shakspeare. New York, 1878.
- Filon, A. Histoire de la Littérature Anglaise . . .  
Paris, 1883.
- Gosse, E. From Shakespeare to Pope. Cambridge, 1885.  
A Hist. of Eighteenth Century Literature. London, 1889.
- Hettner, H. Gesch. d. engl. Literatur . . . von 1660—  
1770. 3to Aufl. Braunschweig, Bd. I., 1871.
- Johnson, S. Lives of Waller, Dryden, Pope. [Lives of the  
Poets].
- Körting, G. Grundriss d. Gesch. d. engl. Lit. Münster i. W.,  
1887.
- Morley, H. A First Sketch of Eng. Lit. Fourth ed. (No.  
date). London, Paris, New York.
- Saintsbury, G. Dryden. [Eng. Men of Letters].
- Stephen, L. Pope. [Eng. Men of Letters].
- Taine, Aug. Hyp. Histoire de la Lit. Anglaise. Translated by  
H. Van Laun (1871).  
New York, 2vols in 1; 1879.
-

### Abbreviations.

The few instances in which the same letters denote different works will cause no confusion, as in each case the names of the authors — Waller, Dryden, Pope — accompany the abbreviation.

---

A. A.	Absalom and Achitophel (Dryden).
A. M.	Annus Mirabilis <sup>1)</sup> (Dryden).
A. R.	Astraea Redux (Dryden).
C.	Prologue to Cato.
Chor.	Chorus to Brutus.
D.	Dunciad.
D. C.	Dying Christian.
El. A.	Eloisa to Abelard.
E. C.	Essay on Criticism.
E. M.	Essay on Man.
Ep.	Epistle.
Epit.	Epitaph.
E. S.	Epilogue to Satires.
Ep. A.	Epistle to Arbuthnot.
Fab. Dry.	Fable of Dryope.
Frag.	Fragments (Waller).
Hor. Ep.	Epistles of Horace.
Hor. Sat.	Satires of Horace.
J. M.	January and May.
H. P.	Hind and Panther (Dryden).
J. S.	Epilogue to Jane Shore.
L. F. S.	To Lady Francis Shirley.
M. or Misc.	Miscellanies (Waller).
M.	Messiah (Pope).
M. E.	Moral Essays.
O. C.	Stanzas on Oliver Cromwell (Dryden).
O. S.	Ode on Solitude.
Pas. or P.	Pastorals.

---

<sup>1)</sup> References to A. M. and O. C. give the number of the stanza.

Prol.	Prologue.
R. L.	Religio Laici (Dryden).
R. L. I. etc.	Rape of the Lock (Pope).
S. D.	Satires of Donne.
S. P.	Sappho to Phaon.
St. C.	Ode for Music on St. Cecilia's Day.
T. F.	Temple of Fame.
T. S.	Thebais of Statius B. I.
U. L.	Elegy to an Unfortunate Lady.
Univ. Pr.	The Universal Prayer.
V. and P.	Vertumnus and Pomona.
W. B.	Wife of Bath.
W. F.	Windsor Forest.

---



## Part First.

# Verse-Structure.

---

### I.

In our examination of Pope's verse we shall not consider the translations of the Iliad or the Odyssey. Of the verse that remains after this exclusion there are in all 15851 -lines. Of these all but 1468 are written in the iambic pentameter measure, as Pope would have called it. For the subject of the first half of our discussion we have, then, the 14383 verses of ten syllables and five accents. This discussion will consist of an analysis of Pope's system of versification and a comparison of his verse-forms with those of his acknowledged models of the seventeenth century.<sup>1)</sup> The examination of his rhymes will form the subject of the second division.

We may now proceed directly to the examination of Pope's general verse-scheme, but with some preliminary observations.

To call Pope's verse iambic pentameter is another way of calling it verse of ten syllables. Yet a large proportion of the verses would contain more than ten syllables if every word were pronounced in full. Of these verses some can be reduced to the regular form by contraction, elision, and slurring.<sup>2)</sup>

#### 1. *Contraction or syncopation.*

Numerous examples occur on every page. Pope writes  
*subdu'd, ordain'd, ev'ry, o'er, heav'n, gen'ral, int'rest, sov'-*

---

<sup>1)</sup> For earlier use of Pope's favorite measure see Schipper, *Englische Metrik* I. 434—539; II. 193.

<sup>2)</sup> Gummere, *Handbook of Poetics* p. 164; Schipper, *Englische Metrik* II. pp. 95—115.

*reign, gen'rous, e'er, av'rice, ne'er, flatt'ry, flow'r'd, Col'nel, diff'rence, ven'son, Dev'l, des'prate, play'rs, 'Sdeath etc.*

## 2. Elision.

When a final and initial vowel come together, the final vowel is frequently dropped, and the omission indicated by an apostrophe. Examples are: *th'aërial* P. I. 16; *th'approach* P. III. 97; *th'industrious* IV. 51; *th'eternal* M. 48. In some cases the final vowel is retained: — to aid E. M. III. 151; to each E. M. III. 71; to all P. I. 10; to case Ep. A. 131.

Pope was fond of writing: — *thro' trembling* P. I. 5; *thro' rocks* P. III. 49; *thro' the* P. IV. 3; *tho' long* Ep. A. 402; *tho' he lives* Ep. A. 183; *tho' my name* Ep. A. 215; *tho' it* Hor. Sat. B. II. S. II. 59 — all cases in which the scansion of the verse remains uninfluenced.

*You' for yonder* occurs in: — *yon' slow oxen* P. I. 30; *yon' lamb* P. I. 33 etc.

Such forms as *'twill, 'twas, 'tis, 'twere* are found even when no vowel occurs at the end of the preceding word. In Pope's day prose writing as well as poetry was full of such elisions.

The elided and contracted forms: — *I'd, I'll, you'd, you'll, he'll, they'll* are common in all of Pope's satirical verse.

## 3. Slurring.

This differs from contraction and elision in that no letters are cut out, but two or more syllables are so drawn together by rapid pronunciation as to preserve the accent of the verse. This has always been an admitted license of the poets. Chaucer uses it freely.<sup>1)</sup> The 17th century poets furnish numerous examples, though they are not common in Waller's verse. Denham and especially Dryden<sup>2)</sup> use this license more freely. "His genuine and less guilty

<sup>1)</sup> Gummere, Handbook of Poetics p. 189.

<sup>2)</sup> Schipper remarks that slurring in Dryden's verse is mostly of the ordinary sort. *Englische Metrik* II. p. 212.

Wealth t'explore." Denham, *Cooper's Hill*. v. 167; which shows slurring and elision.

"Or deviate from undoubted doctrine there." Dryden, *H. and P. II*. 179.

"Full many a year his hateful head had been." *H. and P. I*. 170.

"Revolving many a melancholy thought." *H. and P. I*. 512.

In Pope examples are numerous: —

"Then Nature deviates, and can man do less?" *E. M. I*. 150.

~~"Hence humming Tibullus' elegiac lines." D. I. 11.~~

Oh spread thy Influence, but restrain thy Rage. *D. III*. 122.

"Thine is the genuine head of many a house". *D. IV*. 243.

"The world had wanted many an idle song." *Ep. A*. 28.

Some lines can not be reduced by contraction or elision or slurring to ten syllables. Such are: *First*, the lines containing feminine or double rhyme. The proportion of such verses is not large. In some poems, as for example, the *Pastorals*, and *Windsor Forest* they are entirely lacking. Waller and Denham used them very sparingly. Dryden was not so careful. The discussion of rhymes does not belong here, and we may reserve further discussion till we come to treat of rhymes proper.

*Secondly*, verses of twelve syllables, or Alexandrines.

The proportion of Alexandrines in Pope's verse is very small, and the verse is expressly condemned in the *Essay on Criticism*.<sup>1)</sup> Its absence is hardly to be regretted, for with Pope's almost universally end-stopped couplet the Alexandrine is a most monotonous verse, broken by a middle caesura and only modified by a slight variation of the accents. The verse is very rare<sup>2)</sup> in Pope's later works and infrequent in all. He seems to have borrowed it from Dryden, with whom the Alexandrine is not uncommon.<sup>3)</sup> *A. A.* 851; *H. P. I.* 145. *H. and P. I.* 266).

<sup>1)</sup> V. 356. <sup>2)</sup> Ward's *Pope*, p. 50, note 4.

<sup>3)</sup> Schipper, *Englische Metrik II.* 213; Gosse, *From Shak. to Pope*, 235.

Waller and Denham make little or no use of it. Examples from Pope occur as follows: — M. 8, 108; T. F. 269, 441, 472, 488, 496, Hor. Ep. B. II. E. I. 269.

## II.

### *Verse elements.*

A perfectly regular verse should contain ten syllables. Theoretically a verse can therefore contain ten monosyllables, five dissyllables, and conceivably perhaps even two words of five syllables each. In practice, however, monosyllabic lines form but a small percentage of the whole. In E. C. 347 Pope says: "And ten low words oft creep in one dull line". He here condemns the earlier seventeenth century poets — as for instance Donne<sup>1)</sup> — whose accents are so multiplied by the use of unimportant monosyllables that almost all progressive "iambic" movement is lost. Waller introduced more dissyllables and trisyllables, though he made sparing use of the longer words. Examination of the poets yields the following percentage of monosyllabic lines.

	No of lines	%
1. Waller <i>Misc.</i> 1:	170	1.76
<i>Misc.</i> 66:	310	4.19
2. Denham <i>Cooper's Hill</i>	358	7.00
3. Dryden <i>A. A.</i>	1031	2.62
<i>R. L.</i>	456	3.8
4. Pope <i>Dunciad I.</i>	330	0.99
<i>Ep. A.</i>	419	7.9
<i>E. C.</i>	744	3.091.

When the monosyllables are skilfully chosen, the verse is as strong and euphonious as when longer words are introduced. For strength observe this line of Dryden's (*A. A.* 646): "Sunk were his eyes, his voice was harsh and loud"; and for euphony this of Pope's: (*R. L. I.* 30). "Of all the Nurse and all the Priest have taught".

<sup>1)</sup> Preface to Waller's Poems, 1690.

Taken as a whole Pope's verse did not exclude monosyllables more than did Waller's and Denham's and Dryden's, but Pope was careful to avoid the crowding of polysyllables into the verse. Such verses as Dryden's: —

"Though Huguenots condemn our ordination,

Succession, ministerial vocation" HP. II. 139—140, which are not uncommon in the work of the seventeenth century poet, are not to be found in Pope's works.

The theoretically possible five dissyllables are seldom found, perhaps never. I have observed no example in Pope, though an occasional verse with four dissyllables occurs. Words of three syllables are not scrupulously avoided, for on an average every third or fourth verse contains a trisyllable, but the percentage of verses containing two trisyllables is very small. Pope's ideal, as deduced from his practice, appears to have been to alternate as skilfully as possible words of one, two, and three syllables. Words like *unsuccessful*, *elasticity*, *conflagration*, *impenetrably*, *everlasting*, *disemboguing*, *flagellation*, *hereditary*, *intricacies*, are indeed to be found, but seldom so as to be obtrusive.

### *Accent.*

By accent we mean either the stress given to a syllable of a word or the stress given to a syllable of the verse.<sup>1)</sup> It is of course the primary law of Germanic verse that "the word-accent and the verse-accent must fall on one and the same syllable, and this common accent consists in stress of tone"<sup>2)</sup>.

#### 1. *Word-accent.*

Violations of this law were not infrequent in the sixteenth and seventeenth centuries, but some apparently faulty accents are in harmony with the usage of two hun-

<sup>1)</sup> Guest, Hist. of Engl. Rhythms, p. 74.

<sup>2)</sup> Gummere, Poetics, p. 144. Cf. Schipper, Englische Metrik I., pp. 15—21. Cf. Körting, Encyc. d. engl. Philologie, S. 382. Cf. Elze, Grundriss d. engl. Philologie S. 382; 378 ff.

dred and fifty years ago. Justifiable<sup>1)</sup> therefore are Waller's *antique* (M. 1, l. 134; M. 52, l. 134) *aspect* (M. 8) *essdy*, (Divine Love III. 18); Dryden's *triumphs* (R. L. 56); and Pope's *satellités* (E. M. I. 42) as a tetrasyllable. At first sight less defensible<sup>2)</sup> seem Waller's *virtuously* (Ep. 38, l. 8), *until* (Divine Love II. 13) and Dryden's *into* (HP. I. 127). but older poets afford numberless examples. Waller's slips are due to an apparent inability at times to find a word suited to the thought, while Dryden's are the result of carelessness. Examples are rare in both poets; and in Pope they are almost unknown. A possible instance occurs in Hor. Ep. B. II. Ep. II. 112. or in 291.

Of course as long as the verse is entirely monosyllabic, word-accent may be altogether disregarded. But on the other hand the syntactical or rhetorical accent must be carefully observed, or words of no especial importance will receive the chief stresses of the verse. The discussion of this accent belongs, however, to the following sections.

## 2. Verse-accent.

A verse-accent is direct when it falls upon a single syllable. It is divided or hovering<sup>3)</sup> when the stress belongs equally to two or more syllables. It is regular, in the strictest sense, when it follows without deviation the ideal scheme which the verse in general represents.

Pope's verse ought, therefore, to present, if perfectly regular, an alternation of light and heavy syllables — the first, third, fifth, seventh, and ninth being light or unaccented; the second, fourth, sixth, eighth, and tenth being heavy or accented. In practice, however, the result is very different. Many verses closely approximate this ideal, and the scheme as a whole is unquestionably iambic; but in spite of the rigidity of his couplets Pope allows himself great freedom both in the number and the position of the accents.

<sup>1)</sup> Koch, Hist. Gram. d. engl. Sprache I., 178—179. Earle, Philol. of the Engl. Tongue, p. 154—156. Schipper, Engl. Metrik II., p. 125—138.

<sup>2)</sup> But compare Schipper, Englische Metrik I. 528—530; II. 138.

<sup>3)</sup> Schipper, Englische Metrik II., p. 38.

In fact, the ideal scheme is one that no poet can follow perfectly<sup>1)</sup>. Pope's seventeenth century models practically agree with him in changing the position or the number of the accents in order to give greater variety to the verse.

a) *Number of accents.*

The ideal verse-scheme calls for five equal accents. But a slight examination of Pope or Dryden shows that the requisite five accents can in many cases only be secured by throwing an intolerable emphasis upon such words as *to*, *of*, *the*, etc., or by distributing the missing accents over the syllables not directly accented<sup>2)</sup>.

On the other hand, Pope occasionally writes a verse of ten syllables, which, though of course not an Alexandrine, has much the effect of a verse of six accents:

"Hear, Jove! whose name my bards and I adore"

D. II. 79.

"Lo! Rome herself, proud mistress now no more".

D. III. 101.

The effect is due to the accented monosyllabic element, and is the ground of Pope's objection to verses in which that element regularly predominates. But in any case an unvarying uniformity in the number of accents is not to be found in Pope's verse, or in that of his predecessors<sup>3)</sup> or followers.

b) *Position of accents.*

An examination of the verse of Waller, Denham, Dryden, and Pope shows that none of these poets has placed the accents according to the ideal verse-scheme. Greatest freedom appears in accenting the first syllable, and in shifting the accent of the second, sixth, and eighth syllables<sup>4)</sup>. Hovering accent is freely used.

---

<sup>1)</sup> Schipper, *Englische Metrik* II., p. 17—24. A. J. Ellis, *Phil. Soc. Trans.* 1871, p. 729.

<sup>2)</sup> Gummere, *Handbook of Poetics* p. 172.

<sup>3)</sup> Schipper, *Englische Metrik* I., p. 448.

<sup>4)</sup> Cf. Schipper, *Englische Metrik* II., p. 17—18, 47—54. Elze, *Grundriss d. engl. Philologie* S. 383.

We shall now examine in detail variations from the ideal verse-scheme in the works of the four poets just named.

I. Accented first, third, fifth, seventh and ninth syllables.

II. Unaccented second, fourth, sixth, eighth, and tenth syllables.

### I. Accented first syllable.

This is so common<sup>1)</sup> that quotation is hardly necessary. Examples may be found as follows:

1. *Waller*. Misc. 1. l.<sup>2)</sup> 10, 42, 63, 155. M. 3. l. 27. M. 66. l. 61, 181, 201, 204, 214, 225, 236, 243, 244, 263, 264, 285, 287; *Divine Love* I. 10, 14; II. 2; III. 9; IV. 3, 36; V. 9, 27, 29, 34, 37.

2. *Denham* (Cooper's Hill), has lines beginning with *under*, *Windsor*, *beauty*, *folly*, *whether*, *soldier*, etc.

3. *Dryden*.

A. A. 19, 23, 154, 515, 555, 561, 585, 864, 882, 893.

R. L. 134, 145, 413.

4. *Pope*.

Pas. I. 68, 70; Pas. III. 2; Pas. IV. 1, 76, 92. W. F. 49, 109, 114, 237; E. C. 17, 123, 135, 163, 286, 380, 393, 398, 653, 682, 683, 695, 724; R. L. II. 11, 68, 142; III. 116, 117; IV. 33, 115. E. M. I. 238, 252; E. M. II. 13, 74, 75; E. M. III. 143; E. M. IV. 49, 195, 359; M. E. I. 132, 180, 183, 208, 209; M. E. II. 1, 3, 21, 78, 148, 179; Ep. A. 23, 117, 143, 144, 203, 234, 245, 306, 401; Hor. Ep. B. II. Ep. I. 69, 149, 230, 311, 316; D. I. 11, 12, 61, 94, 111, 115, 118, 161, 311; D. II. 2, 33, 47, 122, 352; D. III. 27, 309; D. IV. 47, 107, 112, 206, 209, 215, 371, 374, 603.

---

<sup>1)</sup> The same usage is frequent in the German iambic verse of five accents.

<sup>2)</sup> l — line: so that. 1. l. 10 — the tenth line of the First Misc. etc.



***Accented third syllable.***

In the majority of cases where the third syllable is accented the accent hovers between the third and fourth, but the third receives as much stress as the fourth.

1. *Waller*. Misc. 1. l. 13. "Of the Fourth Edward was his noble song".

l. 33. "With the sweet sound of this harmonious lay".

M. 5. l. 57. "What vast hopes may these islands entertain".

Other examples occur as follows:

Misc. 1. l. 42, 62, 65, 86, 90, 94, 152; M. 2 l. 10, 15, 24; M. 3. l. 14, 32; M. 5. l. 46, 68, 69; M. 10. l. 12; M. 21. l. 41, 46; M. 43. l. 13; M. 46. l. 2, 5, 50, 68; M. 50. l. 16; M. 66. l. 5, 200, 206.

2. *Denham*.

From *Cooper's Hill* I have twenty-six examples, most of them as distinctly marked as the following:

"And as Courts make not Kings, but Kings the Courts".

"Were these *their* crimes? They were his *own* much more".

In his poem *Of Justice* we find: —

"Next to Wives, Parents, Children, fit respect".

3. *Dryden*.

Examples are common. I will cite but a few: —

A. A. 217. "Tread the same track".

A. A. 248. "Till thy fresh glories".

A. A. 414. "In its own wrong".

A. A. 416. "Better *one* suffer than a *nation* grieve".

A. A. 441. "Then the next heir".

A. A. 520. "From the ark, which in the Judges' days they bore".

4. *Pope*.

Pope's practice does not differ from that of his predecessors. Of numerous examples the following may be noted: —

W. F. 105. "Thus, if *small* things we may with *great* compare".

W. F. 108. "Near, and *more* near".

W. F. 148. "The youth *rush eager*".

E. C. 91. "By the *same laws* which first herself ordained".

Other examples occur: — M. 87; W. F. 25, 49, 96, 254, 322, 424, 428; E. C. 45, 74, 75, 81, 92, 185, 203, 219, 367, 368, 369, 397 etc.

### *Accented fifth syllable.*

The stability of the accent on the fourth syllable is very marked, and the tendency to divide an accent between the third and fourth syllables has just been noted. But three accented syllables in juxtaposition would hinder the movement of the verse. In most cases we find, therefore, the fifth syllable unaccented, and in so far in harmony with the ideal verse-scheme. Occasionally, however, a hovering accent is found between the fourth and fifth syllables. In cases where the fifth syllable has an accent the sixth may be also lightly accented. Yet examples are not common, and they may be regarded as exceptional.

#### 1. *Waller.*

M. 1. l. 39. "These mighty peers plac'd in the gilded burgo".

l. 115. "Among the bright nymphs of the Gallick court".

l. 117. "They roses seem, which in their early pride".

M. 4. l. 36. "To frame no new church, but the old refine".

M. 54. l. 8. "The Muses' friend, tea does our fancy aid".

#### 2. *Denham.*

"This scene had some bold Greek, or British bard". (Cooper's Hill).

"Fraud in the Fox, Force in the Lion dwells". (Of Justice).

#### 3. *Dryden.*

H. and P. l. 10. "Was hero's make, half human, half divine".

55. "Was chased from Nice, then by Socinus nursed".

107. "By miracles, which are appeals to sense".

505. "Big with the beams which from her mother flow".

530. "Nor durst approach; till with an awful roar".

4. *Pope.*

E. C. 474. "Be thou the first true merit to befriend".

E. C. 649. "Poets, a race long unconfin'd and free".

Hor. Ep. B. II. Ep. I. 337. "Cato's long wig, flowr'd gown, and lacquer'd chair".

Ep. A. 76. I'd never name Queens, Ministers or Kings".

D. I. 190. "This prose on stilts, that poetry fall'n lame".

*Accented seventh syllable.*

When the seventh syllable is accented at all, the stress is usually between the seventh and the eighth syllables. In Waller, Denham and Dryden satisfactory examples are rare. Pope's examples are more unmistakable because fixed in most cases by the antithesis.

1. *Waller.*

M. 11. l. 1. "Such was Philoclea, and such Dorus' flame."

M. 51. l. 6. "Of Eden's garden, here flows in the tide."

l. 45. "All with a border of rich fruit-trees crown'd."

l. 49. "Yonder the harvest of cold months laid up."

l. 56. "High on the Alps, or in deep caves below."

l. 57. "Here a well-polish'd Mall gives us the joy."

*Lord's Prayer*, 8, "Deny requests which his own hand did pen."

2. *Denham.*

Examples are very rare.

*Cooper's Hill*: "But whosoe'er it was Nature design'd."

*Of Justice*: "Truth above all things a just Man reveres."

3. *Dryden.*

H. and P. I. 103. "Can make one body in more places dwell."

H. and P. II. 28. You kept, and stood in the main question dumb."

II. 316. "Some difference would arise, some doubts remain."

4. *Pope.*

Ep. A. 101. "Hold! for God's sake you'll offend."

142. "With open arms receiv'd one poet more."

182. "And strains from hard-bound brains eight lines  
a year."

185. "And he who now to sense, now nonsense leaning."

194. "And fair Fame inspires."

195. "And each art to please."

249. "May some choicè patron bless each gray goose-quill."

252. "Or Envy holds a whole week's war with sense."

273. "Has Life no joys for me? or, (to be grave)."

274. "Have I no friend to serve, no soul to save?"

305. "What? that thing of silk."

329. "Now trips a Lady, and now struts a Lord."

365. "Knight of the post corrupt, or of the shire."

*Accented ninth syllable.*

As the tenth syllable must regularly be accented, the ninth syllable can at most have an accent divided with that on the eighth or on the tenth syllable. Examples are common, and it is necessary only to give a few references.

1. *Waller.*

M. 1. l. 19; 152; M. 2. l. 1, 7; M. 3. l. 15; M. 12. l. 22;  
M. 18. l. 15, 21; M. 21. l. 3; M. 66. l. 141; M. 67. l. 29.

2. *Denham.*

*Cooper's Hill*, p. 3; p. 7; p. 9; p. 10.

*Destruction of Troy*, p. 18.

3. *Dryden.*

H. and P. I. 182; III. 296.

4. *Pope.*

Ep. A. 3, 40, 43, 48, 172, 233, 249.

Hor. Sat. B. II. S. I. 46; D. I. 37; 57, 105, 114, 190, 270.

**II. Unaccented second syllable.**

Examples may be found under accented first syllable.

***Unaccented fourth syllable.***

As already remarked, this is seldom found. A considerable number of examples occur, it is true, in Waller and Denham, but the growing tendency was to preserve the accent on the fourth syllable. As will be noted, the earlier poets often allow a preposition *of, for, from, in, to, on*; a conjunction *and, that*; or the inflexional syllable of a trisyllabic word to stand at this point in the verse.

1. *Waller.*

- M. 1. l. 93. "In honourable fight our hero set."  
104. "That sprung out of his present foe, the sea."  
147. "New courage from reviving hope they take."  
M. 3. l. 21. "One squadron of our winged castles sent."  
M. 5. l. 40. "Her bounty and compassion to mankind."  
M. 6. l. 15. "Or place her in Olympus' top, a guest."  
M. 13. l. 6. "Wise Somnus to that paradise repairs."

Other examples: — M. 18. l. 30; M. 21. l. 7; M. 21. l. 37; M. 21. l. 44; M. 21. l. 59; M. 21. l. 74; M. 43. l. 19; M. 49. l. 75; M. 49. l. 80; M. 49. l. 102; M. 50. l. 8; M. 69. III. l. 63; Divine Love VI. 11; Fear of God I. 41.

2. *Denham.*

As might be expected, Denham's usage agrees in all essentials with Waller's. Of twenty-one examples collected from *Cooper's Hill* I select the following: —

- "While luxury etc." p. 2.  
"Or victory etc." p. 4.  
"Than led by a false guide." p. 6.  
"What barbarous etc." p. 6.  
"His genuine etc." p. 7.  
"And popular sway etc." p. 13.

3. *Dryden.*

Examples from Dryden are not very common, but he appears to have practiced no rigid exclusion of the license.

- H. and P. I. 68. "O teach me to believe etc."  
483. "Even those whom for rebellion etc."

490. "Tis only for transgressing etc."

II. 43. "And that we in the sacrament believe."

136. "In virtue of his holier etc."

#### 4. Pope.

This license is rarely found in Pope's verse; at least not so strongly marked as in Waller and Denham. Yet an occasional line presents much the same form as in the earlier poets.

Ep. A. 4. "All Bedlam or Parnassus etc."

80. "That secret to each fool etc."

92. "The creature's at his dirty work etc."

115. "There are, who to my person etc."

166. "Each word-catcher, that lives etc."

235. "His Library (where busts etc.)."

302. "Make Satire a Lampoon etc."

314. "In mumbling of the game etc."

Hor. Ep. B. II. E. I.

173. "Or virtue or Religion etc."

382. "And great Nassau to Kneller's hand decreed."

### *Unaccented sixth syllable.*

The peculiar character of the iambic verse of five accents makes a frequent license in the accent of the sixth syllable almost a necessity. The usage of all the poets under examination is essentially the same. In the position which theoretically demands an accent we find prepositions *in, of, from*; the relative pronoun *that*; conjunctions *and, or, than, that*; *to*, the sign of the infinitive; and occasionally an inflexional syllable *-y -ly, -able, -ate*, which can be adapted to the rigid verse-scheme only by wrenching the accent.

Examples are so common that a few references will suffice.

#### 1. Waller.

M. 1. l. 6, 8, 9, 39, 40, 71, 80, 88, 101, 115, 122, 123, 124, 135, 156, 159, 160, 168.

M. 2. l. 10; M. 4. l. 10, 12, 18, 29, 34, 35, 55, 63.

M. 5. l. 3, 9, 17, 23, 25, 31, 32, 36, 50, 52, 55, 56, 59, 65.

2. *Denham. Cooper's Hill.*

Each page furnishes several examples.

3. *Dryden.*

H. and P. I. 2, 4, 17, 20, 22, 27, 29, 50, 69, 82, 85, 103, 108, 117.

4. *Pope.*

Ep. A. 7, 10, 16, 21, 30, 34, 38, 44, 56, 71, 87, 93, 96, 107, 116, 128, 129, 133, 140, 149, 150, 165, 168, 169, 178, 192, 194, 195, 206, 210, 219, 231, 256, 290, 294, 295, 308, 311, 321, 323, 327, 334, 353, 355, 357, 364, 366, 400, 401, 403, 409.

*Unaccented eighth syllable.*

This syllable is treated almost as freely as the sixth. The same prepositions, conjunctions, and inflexional syllables already noted recur in the place of the fourth accent. The explanation is easy from the fact that the final syllable of the verse demands the accent more imperatively than any other, and that a connective word forming part of a phrase often strongly antithetical naturally occupies the place of the eighth syllable.

1. *Waller.*

Examples everywhere. Especially in Misc. 66.

2. *Denham.*

Numerous examples in *Cooper's Hill* and *Destruction of Troy*.

3. *Dryden.*

Very common.

H. and P. I. 71, 75, 92, 98, 118, 128, 148, 155, 169, 187, 205, 238, 260, 407, 500.

4. *Pope.*

Ep. A. 4, 5, 26, 35, 47, 48, 50, 58, 60, 64, 70, 74, 76, 83, 84, 91, 102, 121, 126, 135, 146, 152, 156, 162, 176, 179, 181, 204, 205, 207, 214, 220, 228, 229, 263, 266, 269, 273, 279, 293, 296, 313, 328, 345, 348, 363, 365, 378, 382, 385, 386, 387, 391, 397, 399, 413, 416.

### ***Unaccented tenth syllable.***

Most of the variations in accent that we have considered add to the melody and movement of the verse by breaking the monotony of a rigid and impracticable verse-scheme. But an unaccented tenth syllable produces a contrary effect. In one sense the accent is unavoidably given to the last syllable, but if this is an inflexional syllable, the effect is either that of no accent at all, or the accent is disagreeably wrenched. Waller was especially careful to place an emphatic syllable at the end of the line. Denham is perhaps even more careful. Pope's freedom at this point is not great when considered in connexion with the extent of his work. Dryden, on the other hand, indulges in great license. Most commonly we find in such cases a monosyllable rhyming with a word of three or four syllables. Examples may be found in class VI. of the rhymes discussed in Part II.

## **III.**

### ***Pauses.***

The character of the verse depends materially upon the position of the verse-pauses. An excessive use of the end-pause deprives the verse of nearly all freedom of movement, while the unvarying *caesura* at one point in the verse tends no less to monotony and machine-like forms. We will examine, in the first place, the usage of the poets in placing the *caesura*, and, secondly, the development of the couplet under the influence of the final pause.

#### ***A. The Caesura.***

At the outset, it must be frankly confessed that a subjective element more or less strong has to be dealt with any estimate of the *caesural* pauses. Only those persons who have not attempted to see how poets write will believe it possible accurately to weigh and measure verse. In most cases there can be but one opinion: in others the pauses are so weakly



marked that they can hardly be said to exist. As far as the very slender data furnished by Schipper's examination of R. L. I. (148 lines) make comparison possible, the results I have obtained show considerable variation from his, though the difference may consist more in difference of name than of thing. Taken broadly, however, the doubtful cases are not so numerous as materially to influence the result. The comparative tables given below show that from Chaucer to Pope the most common *caesuras* have been after the fourth, fifth, and sixth syllables. The *caesura* after the fourth syllable varies in frequency from one third to one half of the whole. Most striking in Pope's work — after his very earliest attempts — is his growing fondness for the double *caesura*, which makes in some poems about one tenth of the whole number.

*Chaucer.* The four principal *caesuras* which ten Brink<sup>1)</sup> finds in Chaucer have always been most common in the verse of five accents.<sup>2)</sup>

1. "After the fourth accented syllable."
2. "After the fifth syllable, the accent falling on fourth."
3. "After the sixth accented syllable."
4. "After the seventh, accent falling on sixth." Of these, 2 and 4 are "feminine": 1 and 3 are "masculine."

Double *caesura* often occurs.

In the tables which follow, the figures 1, 2, 3, 4, 5, 6, 7, 8, 9 at the head of the columns indicate the syllable after which the pause occurs. The double pauses, when sufficiently frequent to form an appreciable fraction of the whole, are expressed by (2—5) (4—7) etc. A pause may occur after any syllable in the verse, even after the first,<sup>3)</sup> though Pope does not furnish above a half dozen examples in the poems we have examined. Dryden has three examples in the 1487 lines of *Absalom and Achitophel* and *Religio Laici*. In Waller and Denham such a pause is nearly if not quite unknown.

---

<sup>1)</sup> Chaucers Sprache u. Verskunst S. 178.

<sup>2)</sup> See also Gummere, Handbook of Poetics p. 103.

<sup>3)</sup> Gummere, Handbook of Poetics p. 150.

All these examples show no second pause later in the verse. Such double pauses as (1—4), (1—5), (1—6), (1—7) are, however, not infrequent.

We shall consider separately the simple pauses and the compound pauses.

### I. Simple Pauses or Caesuras.<sup>1)</sup>

<i>Milton</i>	No. of Lines	1	2	3	4	5	6	7	8	9
Vacation										
Exercise	100		9	3	36	27	21	3	1	
<i>Waller</i>										
Misc. I. ....	170			2.94	41.8	37.65	7.65	2.94	4.11	
Misc. 66 ...	310		1.935	1.29	47.09	31.61	9.355	4.19	1.	
Divine Love.	292			1.027	51.37	27.97	7.2	4.45		
Of Fear of God	118		4.237		55.1	22.9	7.6	2.7		
<i>Denham</i>										
Cooper's Hill.	358	.4	3.07	3.07	38.93	22	20.6	4.4	1.4	
<i>Dryden<sup>2)</sup></i>										
Absal. & Achit.	1031		5.237	4.752	37.24	22.69	17.26	6.8	1.84	
Religio Laici.	456		3.28	3.07	34.307	26.	19.17	8.3	2.8	
<i>Pope</i>										
Pas. I.—IV..	386		2.3		50.8	33.	4.1	.7		
W. F. ....	434		.73	.95	48.	31.1	7.627	.95	.95	
E. C. ....	744		1.4	1.76	43.14	25.	9.	5.24	1.4	
R. L. I. II. III.	468		.9	2	45.24	31.19	8.9	4.		
Temple of										
Fame ....	524		3.24	1.1	45.23	30.	11.06	2.67	.55	
Ep. A. ....	419		6.	3.	35.8	30.	12.65	5.	2.	
Hor. Ep.										
B. II. E. I. ...	419				44.4	31.74	9.07	5.		
D. I.—IV. ...	1753		4.16	3	36.68	28.98	11.63	5.704	2.	

The further discussion of the pauses after the first and ninth syllables belongs to the section on double pauses.

<sup>1)</sup> The percentages of this table are mere approximations. It is quite unlikely that any other investigator would obtain precisely the same results.

<sup>2)</sup> Cf. Schipper, *Englische Metrik* II, p. 212.

## II. Double Pauses.<sup>1)</sup>

Comparative study of the verse written between 1620 and 1740 reveals a progressive tendency to increase the number of pauses. We will as usual examine the poets in their order.

### 1. Waller.

The verse-structure is usually simple. Isolated examples occur where a well marked pause after the first syllable is balanced by a second pause after the fourth, the sixth, the seventh, or the ninth syllable. Somewhat more common is a pause after the second syllable, followed by an pause in the fifth, seventh, eighth, and ninth. The following forms also occur, although no single form is represented by more than five or six examples: (3—5), (3—7), (3—8), (4—6), (4—7), (4—8), (4—9), (5—8).

### 2. Denham.

In *Cooper's Hill* we find (1—4), (2—6), (2—8), (2—9), (3—8), (4—8), (5—8), (5—9). Of these (2—8) occurs four times, and (4—8) ten times.

### 3. Dryden.

Dryden essentially agrees with Denham and Waller. The forms (1—4), (1—6), (2—6), (2—7) make about two percent of the whole number of pauses in A. A. An additional percent is furnished by the other double pauses.

### 4. Pope.

As the final pause plays so great a part in Pope's verse, the couplet would become intolerably monotonous were it not for the variety introduced by the shifting of the accents, and by the double pauses. These are much more frequent than in the seventeenth century poems. Even in the *Pastorals* the double pauses reach seven percent: in *Windsor Forest* 7.83%; in *E. C.* 9.5%; in *R. L.*<sup>1)</sup> I. II. III. 7%; in *Hor. Ep. B. II. Ep. I.* 10%; in the *Dunciad* 8%.

---

<sup>1)</sup> Schipper, Englische Metrik II, 28—31.

The most common forms are (1—4), (1—5), (1—6), (2—4), (2—5), (2—6), (2—7), (2—8).

In all the poems have examined it is found that a pause very early in the verse almost necessarily compels a later compensating pause, and *vice versa*. Hence the variety of the simple pause after the first and second and the eighth and ninth syllables.

### *Variety due to Verse-pauses.*

To attempt to record every minute variation would hardly be worth the pains, for it is rare to find two verses in a poem of fifty or hundred lines which are exactly similar. "The possible varieties of the verse with five accents is (sic) 1296".<sup>1)</sup> Of these many have never been used. But this estimate does not include the numberless variations due to emphasis, choice of words, and the crowding of syllables which must be slurred; to say nothing of the increase or diminution of the number of accents, while still holding to the general scheme of five accents.

The variety introduced by Pope even into his earliest work may be best illustrated by an analysis of "The Temple of Fame." The poem contains 524 lines, or, 259 couplets and two triplets. The analysis shows the position of the pauses, and the whole is classified according to couplets.

The parenthesis indicates that whatever is included belongs to the same couplet. The letter *a* indicates an initial accented syllable; *h*, a syllable which divides the accent with the following syllable; *l* stands for an initial unaccented syllable.

For example, (a 1—4) —5 1 indicates a couplet with a double *cæsura* in the first line, *viz*, after the first and the fourth syllables: the *a* indicating an initial accented syllable. The second line has the pause after the fifth syllable. The 1 in the last column shows that but one such example occurs.

<sup>1)</sup> Schipper finds only two double *cæsuras* in R. L. I. See Eng. Metrik II., p. 217.

<sup>2)</sup> Guest, Hist. of Eng. Rhythms, p. 160—161. Cf. Elze, Grundriss d. eng. Philologie, S. 382.

	No. of examples		No. of examples		No. of examples
a 1-4	1	4-7	1	5-a 7	1
(a 1-4)-5	1	(4-7)-5	1	5-8	1
(a 1-5)-4	1	(4-8)-(3-5)	1		
(h 1-7)-5	1	4-8	1	a 5-2	1
		a 4-a 1	1	a 5-4	3
2-4	1	a 4-3	2	a 5-a 4	1
2-5	3	a 4-4	12	a 5-5	2
2-7	1	a 4-a 4	4		
2-11 9	1	a 4-11 4	1	h 5-4	2
2-a 6	1	a 4-5	12	h 5-a 4	1
		a 4-6	2	h 5-5	1
a 2-5	2	a 4-7	1	h 5-h 5	1
(a 2-8)-h 6	1	a 4-(a 1-5)	1		
(2-6)-a 4	1	a 4-(2-8)	1	6-4	6
(2-6)-5	1	a 4-(4-6)	1	6-a 4	4
(2-7)-4	1	(a 4-8)-5	1	6-h 4	1
(2-8)-5	1			6-5	3
3-2	1	h 4-h 2	1	6-a 5	1
3-3	1	h 4-4	1	6-6	3
3-a 5	1	h 4-a 4	2	6-7	3
(3-6)-11 5	1	h 4-5	5		
(h 3-9)-(a 2-7)	1	h 4-h 5	1	6-(a 1-7)	1
		h 4-11 5	1		
		h 4-7	1	a 6-4	6
4-2	3			a 6-a 4	1
4-(2-6)	1	5-2	2	a 6-h 4	1
		5-3	1	a 6-5	4
4-4	25	5-(3-7)	1		
4-a 4	4	5-4	16	h 6-4	3
4-h 4	1	(5)-(4)-(4)	1	h 6-5	2
		5-11 4	2	h 6-6	1
4-5	28	5-5	13		
4-a 5	1	(5)-(5)-(6)	1	7-4	3
4-11 5	2	5-a 5	2	7-a 4	1
4-h 5	1	5-h 5	2		
				a 7-4	2
4-6	6	5-6	5		
4-6-4	1	5-7	1	8-6	1
				a 8-5	1

The above analysis is far from complete, as no account is made of variety in placing of accents within the verse.

As the *Temple of Fame* is one of the simplest in metrical structure of Pope's works, one can appreciate by contrast the variety of the more complicated poems.

B. *Final pauses.*

The most striking characteristic of Pope's verse, and that which sharply distinguishes it from most of the 17th century verse of five accents is the excessive use of the final pause. Most of Pope's critics<sup>1)</sup> have noted the fact in general terms, but an exact statement of the case has never been made. The comparative tables given below show the percentages of end-stopt to unstopt lines in the works of representative poets from Chaucer to Pope. Singularly enough, Chaucer's verse, though very free in its movement, shows a lower percentage of unstopt lines than some of Waller's, which has almost no movement at all. But although Waller can hardly be said to have invented the end-stopt verse, it was without question he who, in Dryden's words "first made writing easily an art; first showed us to conclude the sense most commonly in distichs, which in the verse of those before him runs on for so many lines together that the reader is out of breath to overtake it"<sup>2)</sup>.

The same defect in former poets is condemned in the preface to the edition of Waller's poems, published in 1690:

"Besides, their verses ran all into one another, and hung together throughout a whole copy like the hooked atoms that compose a body in Des Cartes. There was no distinction of parts, no regular stops, nothing for the ear to rest upon; but as soon as the copy began, down it went like a larum, incessantly, and the reader was sure to be out of breath before he got to the end of it". After this exaggerated picture, one is hardly prepared for so high a percentage of unstopt lines

---

<sup>1)</sup> Guest, *Hist. of Eng. Rhythms*, p. 152. Bleibtreu, *Gesch. d. eng. Lit.* I. 192; Engol, *Gesch. d. eng. Lit.* 289; Coleridge, *Biog. Lit.* 8; Taine, *Hist. de la Lit. Angl.*

<sup>2)</sup> Preface to "*Rival Ladies*", quoted by Gosse in *Ward's Eng. Poets*. III. 271.

in Waller's verse as the tables show. Yet we must admit the general truth of the criticism, and agree with Gosse that Waller's poem "Of the Danger His Majesty Escaped at St. Andero" has the "full character of Augustan verse" and is the "first note of classicism in English poetry".

In the lists given below the percentages from Shakspero and from Milton's *Paradise Lost* show their usage in blank-verse.

<i>Chaucer</i>	No. of Lines	% of unstopt lines	<i>Waller</i>	No. of Lines	% of unstopt lines.
Prologue . . . . .	858	10.7			%
Knight's Tale.	2250	14.84	Dedication . . . .	120	13.3
<i>Shakspeare</i> <sup>1)</sup>		Ratio of un- stopt to end- stopt lines	Misc. I. . . . .	170	25.3
Love's Labour's Lost . . . . .		1 : 18.14	" IV. . . . .	64	25
Comedy of Er- rors . . . . .		1 : 10.7	" V. . . . .	70	17.1
Two Gent. of Verona . . . .		1 : 10	" XXXVI. . . .	50	12
The Tempest . .		1 : 3.02	" XLVI. . . .	134	19
Cymbeline . . .		1 : 2.52	" XLIX. . . .	110	15.45
The Winter's Tale . . . . .		1 : 2.12	" LI. . . . .	136	14.7
			" LII. . . . .	76	14.4
			" LXVI. . . .	310	13.5
			" LXIX. . . .	220	20
<i>Milton</i>		%	Epistle XXVII.	28	28.6
Paradise Lost			" XXXI.	188	11.7
B. II . . . . .	1055	63.1	Epistle XXXII.	120	20.8
Vacation Ex- ercise . . . . .	100	25	" XXXVI.	12	50 (No un- stopt coup- lets)
Psalms 114 . . .	18	22.2	Scattered verses	106	13.2
Shakspeare . . .	16	31.25	Of Divine Love	292	14.4
Univ. Carrier I	18	17	Of the Fear of God . . . . .	118	6.8
" " II	34	17.6	Of Divine Poesy	130	11.5
Arcades 25-83	58	40	Miscell. . . . .	80	13.4

<sup>1)</sup> F. J. Furnivall in Dowden's Primer of Shak. p. 40.

Of Waller we note further that Epistle XXXI. is divided into four-line strophes with two couplets in each. This fact will in part account for the low percentage of unstopt lines. Of *couplets* entirely unstopt there are but two out of 94, though several are stopt only by a comma.

But Waller does not show the same care as Pope to make the limits of the couplet and of the thought coextensive.

Most of Waller's poems are short, very few of them containing a hundred lines. Excluding those poems of the Miscellanies having more than a hundred lines, we have remaining 1302 lines, in which the percentage of unstopt lines is 19.8.

The Epistles — exclusive of Ep. XXXI. and XXXII. — contain 566 lines: average, 35.3 lines: percentage of unstopt lines, 26. 3.

*Denham.*

	No. lines.	%
Cooper's Hill	358	24.2
Destruction of Troy	549	38.6
The Passion of Dido for Aeneas	258	28
Of Prudence		
Of Justice	120	3.33
Progress of Learning	222	13.5
Cato Major of Old Age	952	12.8

The remarkably low percentages of the later poems are probably due to the influence of Waller, though they merely show the general direction which 17th century poetry was taking. Denham's other poems are insignificant in quantity and in quality. They comprise about one thousand verses, mostly of three and four accents.

*Dryden*<sup>1)</sup>.

	No. lines	% of unstopt lines
Religio Laici	456	20
Absal. and Achit.	1031	18.63

<sup>1)</sup> In Aurenge-Zebe, Act I., from 10—12 per cent. Cf. Schipper, Englische Metrik II. 214.



	No. lines	% of unstopt lines
Hind and Panther I.	572	18.3
" " " II.	722	13.57
" " " III.	1298	14.5
<hr/>		
<i>Garth.</i>		
Dispensary Cantos I—VI.	1848	9.85
Claremont	329	8.2
Miscell.	270	10.7
<hr/>		
<i>Pope.</i>		
Pastorals I—IV.	386	2.83
Messiah	108	6.48
Windsor Forest	434	6.
Essay on Crit.	744	5.914
Rape of the Lock	794	5.41
Ep. to Arbuthnot	419	3.818
Hor. Ep. B. II. Ep. I.	419	7.9
" " B. II. Ep. II.	327	6.72
Dunciad I.	330	5.45
" II.	428	9.4
" III.	340	8.82
" IV.	656	6.09

The low percentages of unstopt lines in Pope's verse is in part explicable by the epigrammatic, antithetical character of the thought, which rarely demands wider limits than the couplet for its complete expression. But the verse is not always epigrammatic; and the lowest percentage of unstopt lines appears in the Pastorals.

Unstopt couplets are very rare, though Gunmero<sup>1)</sup> goes too far in saying that they do not exist. Examples occur in R. L. II. 20; 96; Hor. Ep. B. II. Ep. I. 416; D. I. 158; D. IV. 388; Gulliver II. 12.

A succession of several lines in which the thought is continued and the verse stopt by commas only is not infrequent. R. L. III. 1—4; III. 81—86; 141—144; 163—170;

<sup>1)</sup> Handbook of Poetics p. 211.

IV. 3—10; 12—16; 31—36; 71—76; V. 117—122; Ep. A. 408—413; Hor. Ep. B. II. Ep. I. 7—12; D. II. 247—250; 337—344; D. III. 219—222.

Following the example of Pope, the poets of the 18th century constructed their verse on the same model. Goldsmith's *Deserted Village* (1770) does not contain a single unstopt couplet. Most of Cowper's earlier work shows the same influence.

#### IV.

##### *Alliteration.*<sup>1)</sup>

No account of Pope's versification would be complete which failed to treat of alliteration. But I have no space for developing the subject. Condensing the results of a protracted examination I observe:

1. Waller and Denham use alliteration with considerable freedom, especially the simpler forms, but they show no such mastery of the art of alliterative decoration as appears in Dryden and Pope. Waller rarely uses the more complicated forms, such as recur constantly in the two later poets. His most striking examples are probably the following; but they are hardly worth quoting. — Dedication 65—66, 80, 82; M. 1. l. 43, l. 46; M. 11. l. 3; M. 36. l. 5; M. 43. l. 40; M. 50. l. 32.

Denham's examples are still less striking, and are such as may be found in any poet.

2. With Dryden the case is different. It is true he writes sometimes twenty-five lines together without making the alliteration very conspicuous, but nearly all the passages where the expression rises above the ordinary level are strongly alliterative.

<sup>1)</sup> I have placed this section in Part I., although alliteration is nothing but a form of rhyme. Pope uses alliteration purely as an ornamental feature, and treats it more as an accidental than as an essential element of his verse.

He is fond of the compound forms a b a c b c; a b a b; etc., and carries the alliteration easily through several lines. Examples are so numerous that reference is almost unnecessary. The following passages are especially notable: — R. L. 1—2; H. and P. II. 559—560; 563; 573; 569—570; 630—631; 650—651; III. 1—2; A. A. 575—576.

### 3. *Pope.*

Almost every variety of use to which alliteration can be put is to be found in Pope's verse. Most commonly it serves to strengthen the antithesis. In the imitative effects of which Pope was so fond<sup>1)</sup> the words are chosen according to the principles of alliteration. The Pastorals are full of such "word-painting". The beginning of the Fourth Pastoral is a series of complicated alliterations continued throughout seven lines.

More striking still is the imitative passage in E. C. 366—381.

In many cases where alliteration occurs it must be the result of unconscious habit, but all the more striking passages were the outgrowth of conscious effort. This is especially evident in the satires, where in some cases almost every word is subordinated to the alliteration.

"Puffs, powders, patches, bibles, billet-doux".

R. L. I. 138.

"Men, monkeys, lap-dogs, parrots, perish all".

R. L. IV. 120.

Reference to the following passages will show to what extent Pope had studied the words which he used, and the skill with which he contrasted different sounds in the same line: — Ep. A. 8; W. F. 25; E. C. 50, 53; D. I. 6; D. II. 5, 18; D. III. 143—144.

One of the most complicated examples is the following: —

"And Noise and Norton, Brangling and Broval,  
Dennis and Dissonance, and captious Art,  
And Snip-snap short, and Interruption smart,

---

<sup>1)</sup> Cf. Pope, *Preface to Homer*: "I have endeavoured at this beauty".

And Demonstration thin, and Theses thick  
And Major, Minor, and Conclusion quick".

D. II. 238—242.

This may be compared with the almost equally striking  
Passage in D. III. 114—115.

### *Expletives.*

One improvement which we owe to Pope is the avoidance of the expletives *do, does, doth, did, didst*. Waller used them to excess in order to fill out the line. Denham and Dryden do the same. Pope, on the other hand, finished his verse so carefully that he had no room for useless words. Whenever his ten syllables were hard to find he resorted to other devices. Of course in questions and emphatic expressions as well as in the inverted conditional present forms he uses *did*, because there is nothing else to use. R. L. I. 98; III. 8. Ep. A. 27; 111; 125; 151; 153; 157; 190. An example of such forms as *does appear; do stand; do tear* would be difficult to find in Pope's verse.

In Waller we find numerous examples as follows. —

Misc. LVI. (310 lines) v. 54; 106; 131; 134; 182; 216; 225; 227; 267; 290.

Misc. LIX. (220 lines) Canto I. v. 4; 7; 13; 21; 38; 55; 61; 72: Canto II. nono: Canto III. 51.

*Of Divine Love* (292 lines) has eleven examples.

*Of Fear of God* (118 lines) „ thirteen „

*Of Divine Poesy* (130 lines) „ nine „

Denham's *Cooper's Hill* (358 lines) furnishes twenty examples.

In Dryden's *Absal. and Achit.* are twelve examples, as follows: v. 8; 11; 15; 59; 116; 164; 171; 324; 643; 737; 740; 942.

In justice to Waller, Denham and Dryden it must be noted that the expletive is equally common in seventeenth century prose, but in both prose and poetry the effect is weakening.

### *Unfinished lines.*

An occasional verse is found in Denham and Dryden with no more than six or eight syllables. Not a single example of this sort occurs in Waller or Pope.

1. *Denham.*

*Destruction of Troy* pp. 19, 25, 29, 33.

*Dido and Aeneas* pp. 82, 85.

2. *Dryden.*

A. A. 87; R. L. 84.

---

## V.

### *Summary.*

Gathering together the results of our examination we may record the following conclusions: —

The first question is that of regularity and conformity to the laws of a rigid verse-system. As regards the placing of the accents Pope shows unusual care in making the verse-accent and the word-accent coincide. In this particular he is not inferior to the best of the English poets. Waller and Denham and Dryden were at least not so uniformly careful. In other respects the difference between these four poets as regards accent is very slight. Pope may at least set up the claim that he moved more freely than his predecessors in the narrow limits which he marked out for himself, but statistical examination yields much the same results for them all. There are regularly the same licenses, and these inhere in the very nature of the verse itself. Minor differences have already been pointed out.

In the matter of pauses the contrast is more striking. The final pause as employed by Pope reduces a poem to a series of independent couplets, to a degree that no poet before him had regularly practiced. As the couplet is, so to speak, thrown upon its own resources, the tendency rapidly increases to secure variety by breaking the lines, that is, by

increasing the number of pauses. In this manipulation of pauses, Pope had certainly no superior. He showed too his mastery of the couplet in the skill with which he adorned it with alliteration, compacted it by excluding all superfluous words, and by a directness of expression that frequently fails in Waller and Denham. The latter is especially fond of weak inversions.<sup>1)</sup> This multiplication of pauses is but one result of Pope's excessive use of epigram and antithesis. The epigram certainly influenced in a very high degree the form of his verse, but our plan has forbidden us to take more than passing notice of the fact. If however we would condense into one word the peculiarity of Pope's verse which more than any other distinguishes it from that of his predecessors we must call it *pointed*.

To determine exactly how much Pope owed to his seventeenth century models is not easy. Denham<sup>2)</sup> furnished Pope the hint for *Windsor Forest*, but as regards versification, Denham's influence on Pope was well-nigh nothing. As the most careless reader observes, Pope's verse written before the *Rape of the Lock* has a certain tameness that seldom or never appears in his later work. This early verse seems to show most plainly the study of Waller. From him Pope learned what to avoid. Waller's verse is "correctly cold and regularly low", but almost wholly destitute of human interest. From him Pope could learn uniformity in placing the accents and the pauses, and neatness in the division into couplets. The alternation of monosyllables with words of two and three syllables could also be learned from Waller. But when we put all together we have nothing but a series of negative precepts, the influence of which on Pope's verse can indeed be plainly traced, but which are so overlaid by Pope's positive qualities that the casual reader would hardly suspect that the fundamental characteristics of the verse were the result of deliberate study.

---

<sup>1)</sup> Pope himself is prone to this sin in the *Essay on Man*, which is by no means the faultless piece of versification that some critics have called it: Johnson condemns it as "unnecessarily laboured".

<sup>2)</sup> Waller's poem *The Park* may have had some influence. See Johnson's *Life of Pope*.

The wide range of Dryden's work makes almost any generalization dangerous. Yet if we judge him by his best poems and put these in comparison with the best of Pope's, we may venture a few conclusions. As a poet Dryden possessed qualities<sup>1)</sup> which Pope utterly lacked. Pope is essentially a satirist, while Dryden is a master of almost every variety of poetic style. Confining our view to the satirical work of the two poets, we must feel that in breadth of view, in rapidity of movement, in rhetorical magnificence, Dryden holds a position which Pope never reached. As regards the form in which these qualities appear Pope shows to more advantage. Dryden was careless and usually in a hurry.<sup>2)</sup> His best sarcasms are perhaps as brilliant as Pope's, but they lack that delicate, gentlemanly tone which is so marked in the famous portrait of Addison in the *Epistle to Arbuthnot*. Pope could patiently distil his venom drop by drop and be content to use just enough to accomplish his purpose. In other words there is an artistic self-control in Pope's satires which I fail to find in Dryden's. The older poet moves against his adversary in a whirlwind of wrath which too often renders him indifferent to the finish of the weapons he employs. The essence of Pope's satire is the epigram, and the unit of expression is the couplet. To the epigram the form is subordinated. Alliteration, carefully chosen epithets, whatever in fact can heighten the brilliancy of the twenty syllables of the couplet, are used with the nice perception for harmony of sound and deadliness of execution which only the artist in words can feel. The two poets are representative of two great classes<sup>3)</sup> into which the writers of heroic verse may be divided, — the one rigidly exclusive of whatever is inconsistent with the strictest rules of versification; the other, less concerned about the form than the substance.

---

<sup>1)</sup> Cf. Sir J. Mackintosh. Quoted by Allibone; Cowper, Letter to Unwin, Jan. 5. 1782, *Ibid*.

<sup>2)</sup> Pope wrote rapidly, but criticised unsparingly. Says he: "It was as pleasant to me to correct as to write". Preface to Works, 1717.

<sup>3)</sup> Schipper, *Englische Metrik* II., 217—218.

Pope's debt to Dryden<sup>1)</sup> is incalculable,<sup>2)</sup> but long and patient study of every technical detail made him a more consummate master of versification than the author of *Absalom and Achitophel*.

---

<sup>1)</sup> Pope himself says: "I learned versification wholly from Dryden's works, who . . . would probably have brought it to perfection had he not been obliged to write so often in haste". Spence — *Anecdotes* — quoted by *Allibone*.

<sup>2)</sup> Cf. Deetz, Alex. Pope. Ein Beitrag etc.

---



## Part Second.

# Rhymes.

---

### I.

As already remarked, all but 1468 of Pope's 15851 lines are in the form of the iambic pentameter couplet. In Part First we have excluded the 1468 lines of the minor poems from our examination. In the consideration of the rhyme system, we shall consider the whole body of Pope's verse in comparison with the usage of the chief poets of the seventeenth century.

Following the plan of Part First we shall examine the elements which compose his verse-endings, and in particular the question as to how closely Pope follows the standard of ideal correctness in his rhymes. This question compels a minute examination of the usage of seventeenth century poets, and a somewhat detailed discussion of the pronunciation of Pope's time in so far as the scanty and inaccurate contemporary authorities render it possible.

Pope's favorite rhyme is that of a monosyllable with a monosyllable. Next in frequency are the rhymes of monosyllables and dissyllables. Dissyllables with dissyllables are rare. A possible explanation may be found in the fact that about three fourths of the dissyllables accent the first syllable, and are therefore available only in feminine rhymes. Study of the comparative tables which follow will show that Pope was careful to avoid polysyllabic rhymes. Of monosyllables rhyming with tetrasyllables we find but seven examples in

<i>Denham.</i>															
No. of lines	Number of couplets	Number of triplets	Mono-syllable + mon.	Mon. + dissyll.	Mon. + trisyll.	Mon. + te-trisyll.	Mon. + 5 syll.	Mon. + 6 syll.	Dissyll. + dissyll.	Dis. + trisyll.	Dis. + te-trisyll.	Dis. + 5 syll.	Trisyll. + tris.	Tris. + te-trisyll.	
Cooper's Hill....	356	179	0	60.33	28.4	2.23	1.11		5.59	2.23					
<i>Dryden.</i>															
Abaddon and Achitophel .....	1031	516	3	52.67	29.45	7.34	2.32		5.04	2.	.59	.15	.35		
Religio Laici....	456	219	6	52.	25.57	5.5	1.37		11.9	2.74	.5	.5			
Hind and Panther	2592	1008	192	50.1	30.75	7.043	2.6	.3	5.5	2.49	.5	.2	.1	.1	
<i>Pope.</i>															
Par. I-IV; W. F. and Messiah	928	464	0	65.7	30.60				3.7	.2					
Essay on Criticism .....	744	360	8	55.1	31.36	4.44	.3		4.1	3.	.3			.7	
R. L. I-V.....	794	397	0	60.53	31.7	1.73	.25		5.3	.72					
Essay on Man.															
I-IV.....	1304	652	0	58.46	29.6	4.14	.6	.15	4.6	2.	.15		.15		
Moral Essays I-V.	1235	616	1	64.8	26.78	3.24	.15		3.6	1.30	.15				
Ep. to Arbuthnot	419	208	1	65.8	25.	5.3			3.36	.49					

the poems here examined. The chief difference to be noted between Dryden and Pope is the greater freedom of Dryden in the use of polysyllables. Donham and Waller agree closely, as might be expected from the fact that Donham learned his versification from Waller. In the opposite table, the percentages of the various rhymes are given under the proper headings.

The triplet is so sparingly represented in all these poems except Dryden's *Hind and Panther* that no important conclusions can be deduced from the data. In the triplets of *H. and P.* the following percentages are found: —

$$^1) M. + M. + M. = 37; M. + M. + D. = 36.45;$$

$$M. + D. + D. = 11.46; M. + M. + Tr. = 4.7;$$

$$M. + D. + Tr. = 5.7.$$

Eight other triplets show as many varieties.

The few feminine rhymes are too rare to make classification possible.

The most striking feature of the tabular exhibit is the regularity with which nearly the same percentages recur in the same poet, and the comparatively small variation in usage in poems representing two periods a hundred years apart. That the figures really represent a difference of style can be easily verified by reference to the works themselves.

### *Triplets.*

The triplet cannot be regarded as a very happy metrical device. The effect of three consecutive rhymes is monotony — a fault to which Pope's verse at best is only too prone. In a few instances, as in Hor. Ep. B. II. Ep. I. 267, and, notably, Ep. A. 323, the effect is very striking; but wisely for his fame, Pope nearly abandoned the triplet when he struck out into original work. It is worth noting that J. M. and T. S. contain 39 of the 80 examples cited.

Of Pope's predecessors, Cowley and Dryden show most partiality for the triplet. Milton does not use it at all. Waller

---

<sup>1)</sup> M. — monosyllable; D. — dissyllable; T. — trisyllable.

has three examples: — Misc. 62. l. 41; M. 69. canto I. 33; M. 69 canto II. 35.

Denham's *Cooper's Hill* — his most carefully finished work — contains no triplets. *The Destruction of Troy* in 559 lines has six examples. No others are found in Denham's works. An examination of Dryden yields the following results:

	No. of lines	Triplets
Absalom and Achitophel . . . . .	1031	3
Religio Laici . . . . .	456	6
Hind and Panther Parts I—III . . . . .	2592	192

Garth is far more sparing. In the 1848 lines of *The Dispensary* triplets are found as follows: — Canto I. has 6; C. II. has 1; C. III., 3; C. IV., 4; C. V., 3; C. VI., 4: in all, 21. *Claremont*, with 329 lines, has 3 triplets. The short miscellanies make about 270 additional lines, and contain 8 triplets. In about 2450 lines we find, then, but 32 triplets; while in a poem of 49 lines dedicated by Codrington to Garth there are 9.

In Pope the triplets are distributed as follows:

<i>E. C.</i>	<i>J. M.</i>	780
23	153	799
136	284	802
143	315	
156	328	<i>W. B.</i>
315	385	25
328	456	192
341	487	287
326	520	302
	549	431
Sappho to Phaon	552	
209	617	<i>Theb. of Stat.</i>
<i>T. F.</i>	620	115
165	654	162
470	679	173
		236

Theb. of Stat.	50	B. II. Ep. II.
277	87	37
312	M. E. I.	120
327	155	171
370	Ep. A.	Sat. of Donne IV.
383	323	21
404	Hor. Ep.	Epil. to Sat. II.
457	B. I. Ep. I.	1
532	107	168
585	140	205
600	143	Hor. Sat. B. II. Sat. IV.
637	152	193
688	B. I. Ep. VI.	Ep. to Craggs.
707	11	5
718	60	Basset-Table.
739	107	3
744	B. II. Ep. I.	6
769	267	Dryope.
822		73
Vert. and Pom.		
45		

### *Feminine rhymes.*

*Feminine* or double rhyme was very commonly <sup>1)</sup> in use with the poets of Elizabeth's time. The seventeenth century poets who wrote in ten-syllable rhyming couplets seem to have avoided it. None of the poets under examination furnishes more than a few scattered examples.

Shakspere's fondness for feminine endings in his blank-verse stands in marked contrast to the usage of the rhyming poets of the 17th and 18th centuries. The percentage of double endings in sixteen plays is as follows:<sup>2)</sup>

<sup>1)</sup> Marsh, Lect. on the Eng. Lang. p. 534. Guest, Hist. of Eng. Rhythms p. 120.

<sup>2)</sup> Herzberg, quoted in Dowden's Primer of Shak. p. 44. Cf. Ben. Jonson's usage, *Anglia* X. 512—521.

Love's L. L.	4	Rich. III.	18
Tit. Andr.	5	As you Like It	18
K. John	6	Troilus and Cress.	20
Rich. II.	11.39	All's Well	21
Com. of Errors	12	Othello	26
Two Gent. of Ver.	15	Winter's Tale	31.09
Merch. of Venice	15	Cymbeline	32
Taming of Shrew	16	Tempest	33

Milton occasionally indulges in a double rhyme. Nine examples are found in his ten-syllable rhyming verse: — one in *Ps. 114*; six in the *Vacation Exercise*; one in the *Lines on Shak.*; and one in *Univ. Carrier II*.

Waller has only the following five examples: — Miscel. XXI. 85 *merit spirit*, which perhaps should not be counted; XXXIX. 5; LXIX. Canto II. 27; Epis. XXVI. 11; XXXI. 145.

Dryden avoids the double rhyme, though we find a few examples, as follows: *Absol. and Achit.* 523; 551; 557; *Rel. Laici* 242; H. and P. I. none; H. and P. II. 139.

Pope uses double rhymes very freely in his verse of *four* accents. In a *Song* of 32 lines<sup>1)</sup> every second rhyme is double. In his verse of *five* accents the double rhymes are not numerous, but they are found scattered through nearly all of his poems, even those which are most highly finished. In some cases he seems to be intending a humorous effect, as in, — “easy please ye”;<sup>2)</sup> “saint it paint it.”<sup>3)</sup>

The following list is perhaps complete.

E. C.	Jane Shore	185	E. M. IV.
442	23	W. B.	204
546	27	84	277
663	33	180	
R. L.	41	236	M. E. II.
III. 153	43	300	15
IV. 127	J. M.	327	19
V. 115	47	409	63
			163

<sup>1)</sup> Page 478.    <sup>2)</sup> Page 470.    <sup>3)</sup> M. E. II. 15.

193	B. II. S. II.	126	D. III.
291	165	256	115
M. E. III.	167	258	285
19	Hor. Ep.	Ep. to Sat.	D. IV.
M. E. IV.	B. II. Ep. I.	I. 7	151
117	197	9	215
Ep. A.	B. II. Ep. II.	50	251
45	44	105	
51 185	66	II. 96	Ep. II.
61 213	218	D. I.	To Blount
163	226	87	27
Hor. Sat.	298	211	
B. II. S. I.	Sat. of Donne	D. II.	Fifteen additional examples are found in Miscellaneous short poems. Only the verse of five accents has been considered.
25	II. 35	23	
39	IV. 56	135	
41	82	209	
71	90	369	

### *Repeated rhymes.*

In the *Essay on Criticism*<sup>1)</sup> Pope condemns monotony in rhymes. He was perhaps not aware how often he had repeated himself. It was always dangerously easy for him, even in his best work, to bestow his chief care upon the antithesis and to let the end-syllables shift for themselves. The æsthetic question as to how great variety in choice of rhyme is desirable does not belong here. Pastorals — of the 18th century sort — have their own peculiar set of rhyme-tags: — “sing spring”; “dews Muse”; “throng song”; “show’rs flow’rs”; “grove love”; “praise lays”; “plain swain”; while the satires are no less clearly marked off by “leer sneer”, “quill still” “prate state”, “rule fool”, “Ribalds Tibalds”. All of the later satirical work shows a marked improvement in choice of striking terminal syllables, although Pope never freed himself

<sup>1)</sup> E. C. 348—353.

entirely from the stereotyped<sup>1)</sup> forms in which his earliest verse abounds. The extent to which this repetition is carried may be in part seen in the lists of apparently false rhymes which are given later.

Some of the most commonly recurring rhymes have little justification except their convenience. We find, however, *love* rhyming constantly with *prove* and *move* and their compounds. *Rise* lets us expect *eyes* or *skies*; *long* leads us to *song*; *sing* to *spring*; *strains* to *plains*; *air* to *fair*; *arts* to *parts*; *glade* to *shade*; *shore* to *more*; *yield* to *field* and *field* back again to *yield*; *breeze* to *trees*. In T. F. 406 we have *done throne*; in 412 *throne known*; in 418 *unknown throne*. In J. M. 79—82 we find *life wife*; *nice advice*, with the same vowel sound four times repeated.

This poverty of rhyme could be illustrated without end, but the gain would be small. Pope merely furnishes an additional illustration of the difficulty an English poet has in finding words which harmonize in sound and are not too widely dissociated in sense. Walker's Rhyming Dictionary gives a list of "five or six thousand words or endings without rhyme",<sup>2)</sup> while the average number of rhymes for words that rhyme at all is less than three. Pope could not go beyond his material.<sup>3)</sup>

---

## II.

### *False rhymes.*

A. A far more important question than any we have yet considered is this: How far do Pope's rhymes deviate from the received pronunciation of his day? How much importance is to be attached to his rhymes as indicating the direction which the English tongue took in the 18th century? One

---

<sup>1)</sup> John Dennis found the rhymes of E. C. "trivial and common". Quoted by Allibone.

<sup>2)</sup> Marsh, Lect. on Eng. Lang. p. 501.

<sup>3)</sup> Ibid. p. 515.



might infer from the ordinary criticisms<sup>1)</sup> that his work was well-nigh faultless. Yet a 19th century reader, approaching Pope's works for the first time, and unfamiliar with any poetry earlier than that of the present century, could not fail to be impressed by the apparent incorrectness of great numbers of the rhymes. The question at once presents itself: Is the proportion of apparently false rhymes in Pope's verse excessive? Ellis finds less than fifty false rhymes<sup>2)</sup> in the 17368 lines of the *Canterbury Tales*. I have gone through the rhyming poems of Longfellow — somewhat more than 30000 verses — and found less than a hundred rhymes which are false if we apply the same standards as we use in judging Pope.<sup>3)</sup> From the list I exclude such rhymes as *treachery eye*, objection to which is somewhat subjective; the continual rhymes of *again*, with two sounds (ee) and (e), which are correct enough; and the everywhere recurring feminine rhymes. With rare exceptions Longfellow's faulty rhymes show the usual licenses in *love* and *above*, with *move* and *prove*; as well as too great freedom in joining words like *record sword*, *sword lord*, *North*, *forth*, *words chords*. In most other respects Longfellow's rhymes are remarkably correct.

Turning now to Pope, we find that the 15851 verses contain between six and seven hundred rhymes not in harmony with received 19th century pronunciation. This count excludes the repetitions, which, if counted, would give almost twenty false rhymes to Pope for one to Longfellow. Comparison of Pope's verse with Tennyson's leads to a similar result.

It needs no demonstration to show that in the face of such facts as these no very high claims to correctness in

---

<sup>1)</sup> Hazlitt is an exception. He remarks: "Pope's rhymes are constantly defective, being rhymes to the eye instead of the ear". Lectures on the Eng. Poets. Lect. IV.

<sup>2)</sup> Ellis, Early Eng. Pron. I. 249.

<sup>3)</sup> Weiser finds but 76 false rhymes in Byron and apparently still fewer in Pope. See *Anglia* I. 273—74. Weiser is, however, not a very safe guide.

rhyming can be set up for Pope unless he can be shown to have followed the pronunciation of his time. Unfortunately the exact determination of the truth is in many cases well-nigh impossible, as may be seen from a consideration of the following facts: —

1. There is even yet no uniform standard of pronunciation in England, to say nothing of America.<sup>1)</sup>

2. English spelling is archaic,<sup>2)</sup> and the progress made in pronunciation is but faintly shadowed forth in the form which English words now present. "The printers became the main arbiters in questions of orthography."

3. Pope wrote in the 18th century, at a time when the great variety<sup>3)</sup> of pronunciation which had prevailed in the 17th century was beginning to conform to the usages of to-day. Pope is peculiarly interesting to study from a philological point of view, as he represents in his rhymes nearly all the changes of the transition period.<sup>4)</sup> As convenience dictates he uses the newer pronunciations side by side with those of the century preceding. Dryden had done the same<sup>5)</sup> in his day.

4. The first pronouncing dictionary of the English language is that of Thomas Sheridan<sup>6)</sup> in 1780. Buchanan's work<sup>7)</sup> important as it is, can not be relied upon in every particular, and it is as late as 1766. For the direct testing of a given pronunciation used by Pope we are therefore thrown back upon the fragmentary works on pronunciation enumerated by Ellis<sup>8)</sup>, who has gathered from every side the orthoepical treatises from 1530 to 1780.

5. If these authorities were more numerous and more complete than they are, our task would by no means be an

---

<sup>1)</sup> Sweet, *Hist. of Eng. Sounds.* p. 201. Ellis, *Early Eng. Pron.* I. 23; II. 630; IV. 1215—16.

<sup>2)</sup> Sweet, *Hist. of Eng. Sounds* p. 202, p. 67; Skeat *Prin. of Eng. Etym.* p. 330. Koch, *Hist. englische Gram.* I. S. 23.

<sup>3)</sup> Ellis, *Early Eng. Pron.* I. 26.

<sup>4)</sup> Ellis, *Early Eng. Pron.* IV. 1083.

<sup>5)</sup> *Ibid* IV. 1033. <sup>6)</sup> *Ibid* I. 48. <sup>7)</sup> *Ibid* I. 47.

<sup>8)</sup> *Ibid* I. 31—42; See my list of authorities: works marked\*.

easy one. Philological science in the 18th century was at a low ebb. The few treatises that we have are far from scientific. No consistent symbols for representing sounds had been invented. The thought of a phonetic alphabet had more than once occurred to scholars,<sup>1)</sup> but no large work had been carried through on a scientific plan. The defects<sup>2)</sup> of the ordinary Roman alphabet are so great that the ordinary spelling tells us well nigh nothing of the sound, and the key-words given are as great a puzzle as the words whose pronunciation is in question.

6. Furthermore, the influence of these treatises upon the pronunciation of the time is not easy to trace. With few exceptions they were the work of comparatively obscure men whose names would not carry weight. Nor have we proof that Pope had seen and used any of these books, though such a work as Wallis's Grammar (1653—1699) or Bailey's Dictionary (1728) might have found a place in his library. Practically, however, Pope had no fixed standard to follow. He died in 1744, twenty-two years before Buchanan's work appeared.

7. From the foregoing considerations it is evident that even had we been living in Pope's time, it would not have been easy to fix with certainty the "correctness" of a given pronunciation. Dialectical variations must have been much more striking at that time than now. Pope's most intimate literary associates had been educated in different parts of the country, and must have exhibited numerous minor variations in their pronunciation. In the variety of pronunciations prevalent in England in the last quarter of the 17th and the first half of the 18th centuries, authorities like Cooper and Jones and the Expert Orthographist gave the pronunciation which suited them best, or which they had most frequently heard, and ignored or condemned all others. The fact "that each of the

---

<sup>1)</sup> Ellis, *Early Eng. Pron.* I. 41; Sweet, *Hist. of Eng. Sounds* p. 202.

<sup>2)</sup> Sweet, *Hist. of Eng. Sounds* p. 60. Whitney, *Language and the Study of Language* p. 466—469.

authorities probably" refers to a pronunciation "prevalent twenty or thirty years before the actual date"<sup>1)</sup> does not greatly facilitate the solution of the problem. In any case "a rigorously mathematical method is quite impracticable in such an investigation, which can only be carried out by a process of cumulative reasoning based on a number of independent probabilities".<sup>2)</sup> We can therefore afford to neglect no source of information, however apparently trivial.

8. When we turn to the poets contemporary with Pope we find no consistent guides. Each seems to have taken his rhymes ready-made from the poets of the generation preceding, and to have justified the practice by pronunciations still to be heard in that day from the lips of older speakers. The repeated use of a rhyme is then no proof that the indicated pronunciation would have found universal acceptance, or even been justified by prevalent usage.<sup>3)</sup>

9. It is quite possible that in some cases Pope anticipated the pronunciation of a later generation. What appears perfect to us may have been an innovation to his readers.

10. It is almost superfluous to add that each class of words must be determined by itself, as no general law governing the sound of an alphabetical symbol can be formulated. Within certain limits general statements can be made, but even these must be based in many cases upon assumptions of doubtful validity, and the universality of the general principle must be limited by unexplained exceptions. How unsafe it is to trust ourselves to purely etymological considerations is shown by the numerous variations which the contemporary authorities exhibit in the pronunciation of the same word. At best, we must often be content to doubt or to decide from analogy.

---

The varieties of rhymes are so numerous and the licenses often so great that a strictly logical classification is not pos-

---

<sup>1)</sup> Ellis, *Early Eng. Pron.* I. 49.

<sup>2)</sup> Sweet, *Hist. of Eng. Sounds* p. 26 (Ed. of 1874).

<sup>3)</sup> Ellis, *Early Eng. Pron.* III. 865; IV. 1036.

sible. Some repetition is therefore inevitable, but as far as practicable this is avoided by cross-references.

In the fourth volume<sup>1)</sup> of his treatise on Early English Pronunciation Mr. Ellis has arranged a few of the rhymes of the eighteenth century with critical remarks. Among these are eighty rhymes of Pope. The twelve groups which he makes correspond to the groups into which the rhymes of Dryden<sup>2)</sup> and other seventeenth century poets are divided. With some modifications we have adopted the same plan, though the great number of our examples has compelled more minute subdivision. Our arrangement in general is as follows: —

- I. Alphabetical index<sup>3)</sup> of Pope's rhymes.
- II. Classified groups of Pope's rhymes.
- III. Illustrative seventeenth century rhymes.
- IV. Contemporary pronunciations.
- V. Discussion.

### Alphabetical Index of Pope's Rhymes.

The Roman numerals refer to the classes in which the rhymes are discussed.

abhor	VIII. E.	ador'd	XI. A.	air	III.
more		Lord		star	
abhors	VIII. E.	adores	VIII. D.	alcove	X. A.
whores		pow'rs		love	
aboard	XI. A.	adorn'd	XI. A.	alone	VI. D.
Lord		mourn'd		consolation	VIII. A.
abode	VIII. E.	afar	I. A.	alone	VIII. A.
God		war		none	
abodes	VIII. E.	affairs	IV. A.	alone	VIII. A.
nods		ears		one	
above	X. A.	afford	XI. A.	alone	VIII. A.
grove		Lord		shown	
above	X. A.	word		none	
Jove		Air	III.	alone	VIII. A.
		Issachar		sun	

<sup>1)</sup> Pp. 1083—1084; <sup>2)</sup> pp. 1034—1036.

<sup>3)</sup> Most of the rhymes of class VI. are intentionally excluded.

{ along	X. B.	bear	IV. A.	between	IV. B. 8.
{ strong		appear		been	
tongue		{ bears		blood	VIII. L.
Also	I. C.	{ appears	IV. A.	food	VIII. K.
tales	VIII. H.	hair		blood	VIII. K.
amours		bear	IV. A.	good	VIII. K.
doors		ear		blood	VIII. K.
aminal	IV. B. 2.	bear	IV. A.	stood	VIII. K.
tail		fear		blood	VIII. K.
appears	IV. A.	bears	IV. A.	wood	VIII. D.
bears		Gazotteers		blows	XI. A.
appear	IV. B. 2.	bear	IV. A.	board	VIII. G.
minister		spear		lord	VIII. G.
appear	IV. A.	bears	IV. A.	boast	VIII. G.
prayer		steers		frost	VIII. G.
appear	IV. B. 2.	bear	IV. A.	boast	VIII. G.
regular		year		lost	IV. A.
appear'd	I. B.	{ bear	I. B.	bohea	XI. A.
reward		{ prepare		tea	XI. A.
approve	X. A.	{ war		born	XI. A.
love		bears	III.	return	XI. A.
are	III.	stars		born	XI. A.
care	I. A.	beat	IV. B. 4.	turn	XI. A.
arms	XI. A.	set		borne	II. B.
warms		been	IV. B. 8.	adorn	IV. A.
atmosphere	IV. A.	queen		brain	IV. B. 3.
air		been	IV. B. 8.	again	IV. A.
avarice	IV. B. 10.	seen		bread	IV. B. 3.
vice		been	IV. B. 8.	shade	IV. B. 4.
aver	IV. B. 4.	sin		break	IV. B. 4.
hear		beget	V. A.	crack	IV. B. 5.
awake	IV. A.	wit		break	XII. C.
speak		begun	VIII. A.	neck	IV. B. 5.
away	IV. A.	tone		breast	IV. B. 4.
tea		beheld	IV. B. 4.	east	IV. B. 4.
Raal	L. D.	conceal'd		breast	IV. B. 5.
call		beheld	IV. B. 6.	teeth	XII. C.
barrier	IV. B. 2.	shield		breed	IV. B. 5.
near		besieg'd	VI. G.	overspread	
bass	L. C.	oblig'd			
ass		besiege ye	VI. G.		
beams	IV. A.	oblige ye	VIII. E.		
Thames		bestow'd			
		God			

brought	XII. B.	carouse	XII. C.	compare	I. B.
draught		house (S.)		war	
brought	XII. B.	chagrin	IV. B. 8.	campelling	XII. D.
fault		spleen		Helen	
{ brow	VIII. D.	chair	III.	complain'd	IV. B. 1.
{ bow		are		land	
{ below		chair	III.	compose	VIII. D.
brow	VIII. D.	were		vows	
glow		charms	I. A.	conceive	IV. B. 7.
brow	VIII. D.	warms	XI. A.	give	
grow		Charron	VIII. M.	conveys	VI. F.
brow	VIII. D.	buffoon		operas	
flow		chas'd	I. C.	cord	XI. A.
flow	VIII. O.	pass'd		word	
ooze		chaste	I. C.	cou'd	VIII. K.
bruise'd	IX. A.	last		blood	
confus'd		cheat	IV. B. 4.	court	XI. A.
burn	XI. A.	forget		short	
mourn		cheat	IV. A.	course	XI. A.
burn'd	XI. A.	great		horse	
scorn'd		chose	VIII. H.	cowl	VIII. O.
call	VI. B.	lose		fool	
equivocal		civil	V. A.	crave	II. A.
came	I. C.	devil		have	
Jerusalem	IV. B. 1.	clear	IV. A.	creature	IV. A.
caprice	VI. G.	there		greater	XI. A.
nice		clerk	XI. B.	cries	VII.
caprice	VI. G.	dark		noise	
vice		coast	VIII. G.	cross	VIII. F.
car	I. A.	toss'd		engross	
war		coins	VII.	crowns	VIII. D.
care	III.	dines		owns	
are		come	VIII. M.	cure	IX. A.
care	IV. A.	doom		poor	
sphere		come	VIII. A.	damn	XII. C.
care	IV. A.	home		man	
shear		come	VIII. M.	dared	III.
care	IV. B. 2.	drawing-room		hard	
vingear		come	VIII. M.	dare	III.
care	I. B.	dressing-room		were	
war		come	VIII. M.	days	IV. A.
care	III.	tomb		ease	
were					

days		doom		endu'd	
pease	IV. A.	Rome	VIII. H	good	VIII. H.
days	II. B.	door	VIII. H.	endure	IX. A.
says		poor		poor	
dead	IV. B. 4.	down	VIII. D.	engross	VIII. F.
read [Pres.		own		Ross	
Ind.]		draught	XII. B.	enjoy	VII.
dear	IV. A.	thought		luxury	
there		draws	I. D.	err	IV. B. 2.
debate	I. C.	was		singular	
at		driv'n	V. A.	esteem	IV. B. 9.
debate	I. C.	heav'n		them	
that		dull	VIII. M.	ev'n	IV. B. 4.
declare	III.	fool		heav'n	V. A.
are		dull	VIII. M.	evil	V. A.
delight	IV. B. 10.	school		devil	
wit		{ dwell		{ eyes	
desert	XI. B.	{ feel	IV. B. 9.	{ rise	XII. C.
heart		{ steel		{ precipice	
design	VII.	ear	IV. A.	face	I. C.
coin		air		brass	
design	VII.	ear	IV. B. 2.	face	I. C.
join		Gulliver		glass	
detest	IV. B. 4.	ear	IV. B. 2.	farewell	IV. B. 4.
feast		parterre		meal	
devil	V. A.	{ ear	IV. A.	fate	IV. A.
civil		{ repair		seat	
disapprov'd	X. A.	there		fault	XII. B.
lov'd		ear	IV. B. 2.	ought	
distress'd	IV. B. 4.	Westminster		fault	XII. B.
increas'd		{ earth		thought	
divine	VII.	{ birth	XI. A.	feast	IV. B. 4.
coin		{ forth		blest	
divine	VII.	ease	XII. C.	feast	IV. B. 4.
join		peace		rest	
divine	VI. G.	ease	IV. B. 2.	feast	IV. A.
Racine		provinces	VI. E.	taste	
domes	VIII. H.	eats	IV. B. 4.	feature	IV. A.
hecatombs		threats		Nature	
done	VIII. A.	effort	XI. A.	feel	IV. B. 8.
throne		court		mill	
doom	VIII. M.	embu'd	VIII. L.	figure	XII. A.
come		blood		bigger	



fierce	V. B.	frown	VIII. D.	gone	VIII. B.
verse		stone		unknown	
find	VII.	full	VIII. K.	good	VIII. K.
join'd		dull		food	
fit	V. A.	full	VIII. N.	good	VIII. K.
yet		rule		blood	
flood	VIII. K.	fume	IX. A.	gown	VIII. D.
wood		groom		own	
flood	VIII. C.	further	XII. C.	grace	I. C.
nod		murder		brass	
flood	VIII. K.	gardens	XII. C. D.	great	IV. A.
stood		farthings		cheat	
flood	VIII. K.	garrets	XII. A.	great	IV. A.
withstood		chariots		complete	
food	VIII. L.	gate	IV. A.	great	IV. A.
blood		eat		eat	
food	VIII. L.	gave	II. A.	great	IV. A.
flood		have		treat	
fool	VIII. D.	get	IV. B. 4.	groat	XII. B.
dull		meat		fault	
fools	IX. A.	ghost	VIII. G.	grot	XII. B.
ridicules		lost		thought	
forbear	IV. A.	give	IV. B. 8.	gross	VIII. F.
hear		believe		moss	
force	XI. A.	gives	IV. B. 7.	grove	X. A.
horse		receives		above	
foredoom	VIII. H.	giv'n	V. A.	grove	X. A.
home		heav'n		love	
foredoom	VIII. H.	glare	I. B.	grows	VIII. I.
Rome		war		boughs	
forget	V. A.	glass	I. C.	guard	I. A.
wit		place		reward	
forgiv'n	V. A.	Gods	VIII. E.	guests	IV. B.
heav'n		abodes		beasts	
forms	XI. A.	Gods	VIII. M.	guest	IV. I.
worms		woods		feast	
forth	XI. A.	gone	VIII. C.	hair	IV.
worth		Addison		ear	
friend	IV. B. 6.	gone	VIII. B.	hair	IV.
fiend		alone		sphere	
frost	VIII. G.	gone	VIII. B.	hand	I. I.
coast		own		wand	
frost	VIII. G.	gone	VIII. B.	haste	I.
host		stone		last	

have	II. A.	it	V. A.	knave	II. A.
wave		poet		have	
healing	IV. A.	jar	I. A.	know	VIII. D.
tail in	XII. D.	war		now	
hear		John	VIII. E.	known	VIII. A.
pray'r	IV. A.	alone		none	
heard		join	VII.	known	VIII. A.
appear'd	IV. A.	combine		one	
heath		join	VII.	known	VIII. D.
death	IV. B. 4.	dine		town	
heav'n		{ join	VII.	lie	VII.
forgiv'n	V. A.	{ line		joy	
heav'n		{ divine		light	IV. B. 10.
giv'n	V. A.	join	VII.	wit	
heirs		line		line	VII.
ears	IV. A.	join	VII.	join	
hence		mine		lines	VI. G.
prince	V. A.	join	VII.	magazines	
her		Proserpine		load	VIII. E.
appear	IV. B. 4.	join	VII.	abroad	
here		shine		long	X. B.
refer	V. B.	join	VII.	tongue	
here		thine		look	VIII. H.
Molière	V. B.	{ join'd	VII.	bespoke	
home		{ combin'd		look	VIII. H.
come	VIII. A.	{ humankind		spoke	
horse		join'd	VII.	lords	XI. A.
course	XI. A.	defin'd		affords	
host		join'd	VII.	lord	XI. A.
lost	VIII. G.	find		board	
house		join'd	VII.	lord	XI. A.
voir	VIII. H.	mankind		word	
improve		join'd	VII.	lost	VIII. G.
above	X. A.	mind		boast	
improv'd		joind	VII.	lost	VIII. G.
belov'd	X. A.	refin'd		coast	
improve		Jove	X. A.	love	X. A.
love	X. A.	above		grove	
impell'd		Jove	X. A.	love	X. A.
field	IV. B. 6.	love		Jove	
increas'd		Jove	X. A.	loves	X. A.
breast	IV. B. 4.	move		reproves	
inter nos	VIII. F.	key	IV. A.	love	X. A.
Charing Cross		weigh		strove	

Mall	I. D.	move	X. A.	owls	VIII. C.
canal		above		fools	
make	I. C.	move	X. A.	own	VI. D.
back		dove		Addison	VIII. A.
man	IV. B. 1.	move	X. A.	own	VIII. D.
again		love		Crown	
man	I. D.	nation	XII. C.	own	VIII. B.
swan		invasion		gone	
mass	I. C.	night	VII.	own	VIII. D.
face		doit		town	
mast	I. C.	none	VIII. C.	own'd	VIII. D.
plac'd		gone		found	
matadores	VIII. H.	none	VIII. A.	owns	VIII. A.
Moors		own		sons	
may'rs	I. B.	none	VIII. A.	pair	I. B.
wars		stone		war	
mean	IV. B. 4.	none	VIII. A.	Paris	I. C.
pen		throne		Maries	XII. C.
meat	IV. B. 4.	none	VIII. A.	pass	I. C.
sweat		thrown		place	
men	IV. B. 9.	none	VIII. A.	pass	XII. C.
unseen		unknown		was	
merit	V. A.	obey	IV. A.	past	I. C.
spirit		tea		waste	
mind	VII.	observe	XI. B.	peace	IV. B. 4.
join'd		starve		distress	
{ mind		o'er	VIII. D.	peace	IV. A.
{ join'd	VII.	pow'r		race	
{ mankind		on	VIII. C.	peal	VI. C.
most	VIII. G.	one		syllable	
lost		on	VIII. B.	perceive	IV. B. 7.
mourn	XI. A.	own		give	
adorn		on	VIII. C.	pert	XI. B.
mourns	XI. A.	sun		heart	IV. A.
burns		one	VIII. C.	pen	II. B.
mourn	XI. A.	John		again	
forlorn		on't	VIII. C.	peruse	IX. A.
mourn	XI. A.	front		muse	
return		ought	XII. B.	pierce	V. B.
mourn	XI. A.	fault		universe	
urn		outweighs	VI. F.	plac'd	I. C.
mouth	VIII. O.	huzzas		last	
truth		overcome	VIII. A.	plaiice	IV. A.
		home		cease	

plain	IV. B. 1.	read	[Pres.	read	VIII. E.
man		Ind.]		God	
planted	I. D.	head	IV. B. 4.	road	VIII. H.
wanted		rear	IV. A.	wood	
plays	VI. F.	air		rode	VIII. E.
operas		receive	IV. B. 7.	God	
pothor	XII. C.	give		rogues	VIII. B.
other		relieves	IV. B. 8.	hogs	
pour	VIII. D.	gives		Rome	VIII. H.
show'r		remain'd	IV. B. 1.	Broome	
pow'r	VIII. D.	land		rooms	VIII. H.
more		remarks	XI. B.	honeycombs	
precise	XII. C.	Berks		roves	X. A.
immortalize		remove	X. A.	loves	
preferr'd	XI. A.	grove		rows	VIII. H.
guard		remove	X. A.	billet-doux	
{ prepare		love	X. A.	run	VIII. C.
{ bear	IV. A.	remov'd	X. A.	on	
{ fear		lov'd		run	VIII. A.
prepar'd	I. B.	reserve	XI. B.	stone	
reward		starve		safe	I. C.
prevail	IV. B. 3.	resort	XI. A.	laugh	
hell		court		said	II. B.
{ protest	IV. B. 4.	rest	IV. B. 4.	made	
{ least		beast		said	II. B.
{ jest		rest	IV. B. 4.	maid	
proud	VIII. O.	least		said	II. B.
good		restor'd	XI. A.	shade	
prov'd	X. A.	word		satires	XII. A.
belov'd		retreat	IV. A.	dedicators	
prove	X. A.	great		says	II. B.
Jove		return	XI. A.	days	
prove	X. A.	unborn		scorn	XI. A.
love		rever'd	III.	borne	
prov'd	X. A.	heard	IV. A.	sea	IV. A.
lov'd	I. A.	revere	III.	they	
quarter	XI. A.	star		seas	IV. A.
martyr		revive	IV. B. 10.	surveys	
race	I. C.	live		seat	IV. A.
grass		rewards	I. A.	great	
race	IV. A.	cards		secure	IX. A.
Lucrece		ridicule	IX. A.	poor	
race	I. C.	fool		seem	IV. B. 8.
pass				him	

seen	IV. B. 8.	side	VII.	sphere	IV. A.
been		enjoy'd		there	
seen	IV. B. 8.	sincere	IV. A.	spirit	V. A.
within		everywhere		merit	
shade	IV. A.	singers	XII. c.	spleen	IV. B. 8.
dead		fingers		Courtin	
shade	IV. A.	skies	VI. E.	spoil'd	VII.
head		blasphemies		mild	
shade	IV. A.	skull	VIII. M.	spoke	VIII. H.
Mead		fool		look	
shadows	IV. B. 8.	slave	II. A.	spouse	XII. c.
Meadows		have		house (s)	
share	IV. B. 2.	so	VIII. H.	spouse	VIII. D.
commissioner		do		knows	
share	III.	son	VIII. A.	stand	I. D.
play'r		known		wand	
shew	IX. B.	son	VIII. A.	standing	XII. D.
blue		own		band in	
shew	IX. B.	son	VIII. A.	state	IV. A.
do		throne		eat	I. C.
(fore-)shew	IX. B.	song	X. B.	state	
few		tongue		that	
shews	IX. B.	sort	XI. A.	stay	IV. A.
prose		court		tea	
shine	VII.	sour	VIII. O.	steer	IV. B. 2.
join		poor		character	
shone	VIII. A.	space	XII. C.	sterling	XII. D.
none		raise		Berlin	
short	XI. A.	spark	XI. B.	still	IV. B. 8.
court		clerk		wheel	
show	VIII. D.	speak	IV. A.	still	VI. C.
bough		break		suitable	
show	VIII. H.	speak	IV. A.	stone	VIII. B.
do		take		on	
show'd	VIII. E.	{ speaks		stood	VIII. K.
trod		{ makes	IV. A.	blood	
shown	VI. D.	{ breaks		stood	VIII. K.
Addison	VIII. A.	sphere	IV. A.	flood	
{ shown		bear		store	VIII. H.
{ alone	VIII. A.	sphere	IV. A.	poor	
{ one		fair		stor'd	XI. A.
shown	VIII. A.	sphere	IV. A.	Lord	
none		spare		streams	IV. A.
				Thames	

strook	VIII. H.	thatch	I. D.	town	VI. D.
broke		watch		Alison	
strove	X. A.	theirs	IV. A.	{ town	VIII. D.
above		tears		{ gown	
succeeds	IV. B. 5.	there	IV. A.	{ alone	
spreads		here		town	VIII. D.
sun	VIII. C.	there	IV. A.	own	
upon		near		town	VIII. D.
{ sun	VIII. C.	thou	VIII. D.	unknown	
{ upon		blow		treads	IV. B. 5.
{ none		thought	XII. B.	succeeds	
{ survey		default		{ treasure	
{ day	IV. A.	thought	XII. B.	{ leisure	IV. A.
{ sea		fault		{ pleasure	
swear	IV. A.	thought	XII. B.	treat	IV. A.
tear [noun]		out		<i>tête à tête</i>	
swear	IV. B. 2.	threat	IV. B. 3.	re-turn	XI. A.
Thunderer		great		un-born	
swears	IV. A.	throne	VIII. D.	turn	
Lear's		crown		Sunday-	XI. A.
swells	IV. B. 4.	throne	VIII. D.	morn	
conceals		down		uncommon	VIII. M.
sword	XI. A.	tie	VII.	woman	
Lord		joy		unev'n	IV. B. 4.
take	IV. A.	ties	IV. B. 2.	heav'n	
speak		perjuries		unexplor'd	XI. A.
take	I. C.	toad	VIII. E.	lord	
track		abroad		urns	XI. A.
take	IV. A.	toast	VIII. G.	horns	
weak		lost		urn	XI. A.
taste	I. C.	toil	VII.	mourn	
last		pile		use	IX. A.
taste	I. C.	tomb	VIII. M.	lose	
repast		come		vain	II. B.
taught	XII. B.	tone	VIII. B.	again	
fault		on		vases	XII. C.
tears	IV. A.	tongue	X. B.	cases	
pray'rs		long		vine	VII.
tears	IV. A.	tongue	X. B.	join	
wears		song		voice	XII. C.
terrors	V. A.	torn	XI. A.	noise	
mirrors		born		walking	XII. D.
that	I. C.	tost	VIII. G.	talk in	
estate		coast			

war	I. A.	will	V. A.	works	XI. A.
bar		tell		corks	
warms	I. A.	wit	V. A.	worn	XI. A.
arms	XI. A.	yet		turn	
wars	I. A.	{ within		worth	XI. A.
scars		{ mean	IV. B. 8.	forth	
watch	I. D.	{ spleen		wrong	X. B.
thatch		womb	VIII. M.	tongue	
weak	IV. A.	come		wroth	VIII. Z.
take		won	VIII. A.	oath	
way	IV. A.	bone		years	IV. B. 2.
bolea		won	VIII. A.	sepulchres	
wear	III.	shown		year	IV. A.
star		wood	VIII. K.	heir	
{ wears		flood		yet	V. A.
{ appears	IV. A.	wood	VIII. N.	wit	
{ hairs		food		yore	VIII. H.
wears		wood	VIII. M.	poor	
tears (noun)	IV. A.	God		young	X. B.
weigh'd	II. B.	word	XI. A.	long	
said		board		youth	VIII. O.
well	I. D.	word	XI. A.	mouth	
Mall		Lord			
what	I. D.	word	XI. A.		
that		sword			

### *Explanation of Symbols.*

A full explanation of the following symbols is given by Ellis in *Early English Pronunciation* I. 1—12. Letters not expressly mentioned retain their usual values. Parentheses inclose pronunciations.

(E. — English; F. — French; G. — German; I. — Italian).

I. A or a — I. *matto*; F. *chatte* (*matto*) (*shat*).

A or a — G. *mann*; F. *matelas* (*man*) (*matla*).

:A or A — E. *want*, *what* (*want*, *what*). See (o).

Aa or aa — long of (a). E. *father*, I. *mano*.

:Aa or Aa — long of (A). E. *awn* (Aan).

Æ or æ — E. *man*, *cat*, *sad* (mæn) (kæt) (sæd).

Æ æ or æ æ — long of (æ). Provincial E. *Bath* (Bææth).

**Ai** or **ai** — E. *aye*; G. *hain* (ai) (hain), see (ai).

**Au** or **au** — G. *haus* (haus) see (ou).

---

**E** or **e** — E. *met*; G. *fett*; F. *jette*. See (e).

**:E** or **ɛ** — I. *e* aperto; Occasionally E. *met*; G. *fett*.

**ɛ** or **e** — turned e, written e; E. *but* (bet).

**:Eɛ** or **ɛɛ** — long of (e) like a bleat.

**Ee** or **ee** — E. *mare Mary* (Meɛɪ) (Meɛɪɪ).

**Ei** or **ei** — Scotch *time* (teim).

**qi** or **ei** — usual E. *eye*, *time* (ei) (toim).

---

**I** or **i** — E. *event*; F. *fini*; *fiche* (ivent, fini).

**I** or **i** — E. *river*, *finny*, *fish* (finɪ) (fish).

**Ii** or **ii** — long of (i). E. *eve* (iiv).

**Iu** or **iu** — E. *futility* (fiutɪlɪti).

---

**O** or **o** — I. *o* aperto. F. *homme* (om).

**O** or **o** — E. *omit*, American *stone*, *whole*.

**ɔ** or **o** — turned c, used for small capital o, which is not sufficiently distinct from the small o.

E. *on*, *odd* (ɔn), (ɔd).

**oi** — usual E. *oyster* (ɔistɪ).

**Oo** or **oo** — long of (o), I. *uomo* (uoo'mo).

**Oo** or **oo** — long of (o). E. *home* (hoom).

**Ou** or **ou** — Dutch *ou*; Provincial E. *out*.

---

**U** or **u** — F. *poule*; E. *Louisa* (pul) (Lu,ii'za).

**U** or **u** — E. *pull*, *cook* (pul, kɜk) generally confused with (u).

**Uu** or **uu** — long of (u). E. *pool* (puul).

---

**Y** or **y** — F. *hutte*; G. *lücke* (yt) (lykɛ).

**Yy** or **yy** — long of (y). F. *flûte*, G. *gemüth*.

---

**II.Dh** or **dh** — E. *thee* (dhii).

**Dzh** or **dzh** — E. *judging* (dzhedzhɪg).



H or h — E. *he* (hi) jerked utterance.

h, with no capital, diacritic, with no meaning in itself,  
but modifying the preceding letter.

J or j — E. *yet*; G. *ja* (jet), (*jaa*)

j, with no capital, diacritic, palatal modification of  
preceding letter.

kh — G. *dach*; Scotch *loch* (dakh) (lokh)

q — E. *singer*, *linger*, *sinker* (si'q'a) (li'q'a) Distinguish (q)  
from (qg), which is a double sound.

tsh — E. *chest*, *match* (tshest) (muetsh).

r — turned r. E. vocal *r* when not preceding a vowel, ear  
air (iia) (eey).

' — an accent. (ek'sent).

### Abbreviations.

A more detailed account of the following names is found  
in the list of authorities in Part I.

B.	Buchanan,	1766.
Bor.	<i>borealis</i> .	
Bull.	Bullockar,	1580.
C.	Cooper,	1685.
Ch.	Cheke,	1555.
Cor.	<i>corrupte</i> .	
D.	Dyche,	1710.
F.	Franklin,	1768.
G.	Gill,	1621.
H.	Hodges,	1643.
J.	Jones,	1701.
Led.	Lediard,	1725.
M.	Miege,	1688.
Mops.	"mopsae" affected pronunciation (Gill).	
O.	The Expert Orthographist,	1704.
Pals.	Palsgrave,	1530.
P. or Pr.	Price.	1668.
Prov.	provincial.	
S.	Sheridan,	1780.

Sa.	Salesbury,	1547; 1567.
Sm.	Smith,	1568.
W.	Wallis,	1653.
Wi.	Wilkins,	1668.

**B. Class I. A.**

afar	T. S. 512.	charms	Pas. III. 9.	rewards	M. E. II. 243.
war		warms		cards	
arms	M. 53.	guard	T. S. 757.	war	S. D. IV. 54.
warms	St. C. 36.	reward		bar	
car	W. F. 147.	jar	Hor. Sat.	wars	W. F. 325.
war		war	B. II. S. II. 71.	scars	
cars	C. 27.	quarter	Hor. Ep.		
wars		martyr	B. I. E. I. 150.		

Seventeenth Century Rhymes.

1. *Waller.*

charm warm *Divine Love* VI; arm warm M. 66; far war M. 69 II.; star war M. 56; 66; stars wars M. 8; Ep. 31; war are Ep. 27; war jar M. 1; Ep. 15; jars wars Ep. 3; 26; war far are Ep. 24;

2. *Dryden.*

far war A. R. 3; A. M. 5; 7; 79; 276; war are A. M. 12.

*Authorities.*<sup>1)</sup>

*arms, charms, martyr, quarter, warms* see class XI. A.

*bar* *bier* W. C.; *bar* Smith, Bull.

*car* *kar* C.

*jar* *dzhar* G.; *djar* W.

*scar* O. F. *escare* = L. *eschara*.

*war* *war* Sm. Bull G.; "warr" *war* Ch.; *waar* C. O. B. S.

The list of authorities is not complete, but we may safely conclude that all of these rhymes were licenses<sup>2)</sup>, resting upon an older poetical usage. This group, as well as I. B., seems to have counted upon the modifying influence of *r*, and should

<sup>1)</sup> It is perhaps unnecessary to remark that the Authorities are combined from Mr. Ellis's word-lists.

<sup>2)</sup> Ellis Early Eng. Pron. IV. 1083.

be compared with classes III., IV. A., IV. B. 2 and especially with XI. A, where such rhymes are discussed at length.

*Class I. B.*

appear'd	D. II. 25.	comparo	W. F. 105.	pair	T. S. 190.
reward		war		war	
{ bear		glaro	D. III. 235.	prepar'd	M. E. III. 335.
{ preparo	T. S. 115.	war		reward	
{ war		may'rs	D. III. 281.		
care	E. C. 536;	wars			
war	Hor. Sat.				
	B. II. S. II. 127;				
	Hor. Ep. B. II.				
	E. I. 272.				

Seventeenth Century Rhymes.

1. *Waller.*

marr'd spar'd M. 47; spar'd guard Ep. 2; guard spar'd Ep. 37.

2. *Dryden.*

declar'd roward R. L. 60; war dare A. M. 27; 303.

Reference to Group A., and recognition of the fact that the rhyme of *war* with the other words of the list involves a combination of (AA) with (ee) (uu) show that all the rhymes are licenses. So, too, with *reward*. An easy explanation is that few suitable words containing the sound (AA) can be found. The particles *or*, *for*, *nor* have no place at the end of a rhyming couplet, and other (AA) words for the most part do not end in *r*. At best we can but call such rhymes as these "an heritage<sup>1)</sup> from the preceding century".

*Class I. C.*

Also	W. B. 281.	chas'd	E. C. 709.	debato	J. M. 145.
tales		pass'd		that	
bass	D. II. 233	chaste	Hor. Ep.	face	M. E. V. 57.
ass		last	B. I. Ep. VI. 79.	brass	
came	W. B. 243.	debato	D. IV. 219.	face	Pas. II. 27;
Jerusalem		at		glass	T. F. 131.

<sup>1)</sup> Ellis Early Eng. Pron. IV. 1030; 1083.

glass		Paris	D. II. 135.	state	Hor. Sat.
place	E. C. 311.	Maries		that	B.II.S.II.61.
grace	T. F. 226.	pass	S. D. II. 101.	take	E. C. 150.
brass		place		track	
haste	Hor. Ep.	past	W. F. 43.	taste	D. III. 297.
last	B. I. E. I. 21.	waste		last	
mass		plac'd	Hor. Ep.	taste	R.L.III.111.
face	Ep. to Jervas 5.	last	B. II. E. II. 302.	repast	T. S. 735.
make	J. S. 35.	race	E. M. I. 2 9.	that	S. D. II. 91.
back		grass		estate	
mass		race	D. III. 155.		
face	Ep. to Jervas 5.	pass			
mast		safe	E. C. 450.		
plac'd	R. L. II. 69.	laugh			

#### Seventeenth Century Rhymes.

##### 1. *Milton.*

fast haste *Nativity*.

##### 2. *Waller.*

came dam M. 69 II.; cast haste Ep. 40; cast taste M. 69 II.; dam came M. 69 III.; fame Amsterdam M. 66; had made M. 48; haste last Ep. 40; overcast defac'd M. 32; pale all Ep. 25; past haste Epit. 17; taste cast M. 69 III; vast waste M. 21; Divine Love IV.; walls whales M. 69 III.

##### 3. *Denham Cooper's Hill.*

last plac'd; plac'd last.

##### 4. *Dryden.*

am shame HP. I. 76; embraced cast O. C. 23; embraced passed HP. I. 560; fast waste A. M. 244; haste cast A. M. 51; haste last A. M. 77; hastes musts A. M. 65; haste past O. C. 1; A. R. 282; A. M. 182; pace grass A. M. 123; past embraced R. L. 180; passed haste O. C. 13; swam became A. M. 156; repast taste fast HP. II. 672; was place A. M. 256.

**Authorities:**

*ass* as Bull. G.; as B. S.

*lass* bæws S. (baaz? G.)

*brass* bræws B. S.; bræw G.

*came* (aw) or (ee) Ellis *Early Eng. Pron.* I. 226.

*chas'd* Cooper distinguishes "*chas'd fugatus*," from "*chast castus*;"

*chaste* tshaast G. *Chasten* tshaw'n J, tshæstrin B.tsheest'n S.

*debate* debaat · G.; In 18th. cent. (aw) or (ee) cf. *came*.

*estate* estaat Bull. G.; *staates* stææts J.

*face* fuas Sa. G.; "fähs" Led.

*glass* glas G.

*grace* graas Bull. G.; greos C. = *græice*, græws M.

"Grass; grass to eat grass, graco" P.

"grähs" Led.

*grass* graas J. B.; "grüss" Led. [See *grace*] gras Bull. G.

*haste* [hasten naw'n J] heest D. B. S.

"Make haste; why hast than dono it?" Hodges (1643),  
naast G.

*last* last G.; lææst C.

*lough* læf W. P. M.; læf laa J; læf O. D. S.; lææf B.;  
laun, laf S.

*make* cf. *came*.

*Maries* [See Class XII. C.] Mähri Led.

*Mass* mas, mes (*missa*) Sm.; mas Bull; mæws B. S.

*Mast* "*may'st* possis, *mast* malus," (Like sound) C.

*pass'd* pæst B. F. S.

*past*, *past*, *paste* (nearly alike) H.; *past* praetoritus, *paste*  
pastillus" (unlike) C.; pææst C.; pæst B. F. S.

*place* plaas Bull, G.; "*place* locus, *plaice* passer marinus"  
(Like sound C.).

*race* raas *soboles* G. [Cf. *came*].

*re-past* See *past*.

*safe* saaf G. [Cf. *came*].

*stale* (aw) or (ee) Ellis *Early Eng. Pron.* IV. 1036. 1083.

staat G. [Cf. *came*].

*tale* taal G.; teeol C.

*taste* [Cf. *came*].

*that* dhat Sa. Bull, G.: dhat "*en a court*" M.: dhat Wilkins, Franklin.

*waste* *wast* oras, *waste* consumo (Unlike sound) C.

weest C.: waust Sm. G.: weest · D. B. S.

---

All of these rhymes must be regarded as 17th century usages adopted by Pope for the sake of convenience, though the pronunciations on which they rest may have been familiar to him as an boy.<sup>1)</sup>

Some words deserve more special mention.

1. *Also tales*, Wife of Bath 281. The original rhyme in Chaucer is *tales Ales*, (Cant. Tales v. 5900) each word of course having two syllables. *Ales* is our modern *Alice*. Chaucer's rhyme was perfect; Pope's, probably an assonance.
2. *Bass ass* was an eye-rhyme. Even in the 16th century it would have been (aa, a).
3. *Paris Maries* did not agree in the vowel sound; and exhibited consonantal dissonance in the final s.
4. *Safe laugh* might be justified by Buchanan (1766), but not by Pope's immediate contemporaries.

---

Study of the list of contemporary pronunciations shows that many of the rhymes of Waller and Dryden could not have been in complete harmony with the later pronunciation of the 17th century.

---

A considerable number of the same combinations were used by Shelley, Eliz. Browning, Byron, and other 19th century poets.<sup>2)</sup> Pope's excuse is certainly better than theirs.

---

<sup>1)</sup> Ellis, Early Eng. Pron. IV. 1083.

<sup>2)</sup> Bartling, Rhymes of XIX Cent. Poets p. 8.

<i>Class I. D.</i>	Mall	Hor. Odes	thatch	Imit. of
Baal	canal	B. IV. O. I. 45.	watch	Spenser 28.
call D. IV. 93.	man	M. E. II 9.	what	S. D. IV. 132.
draws C. 17;	swan		that	
was Prologue p. 470.	planted	M. E. IV. 13.		
hand D. IV. 139.	wanted		well	To Mr. C. 1.
wand	stand	T. F. 97.	Mall	p. 488.
	wand			

The sound of *a* admits considerable variation, and it is therefore difficult to fix with certainty which of these rhymes were licenses.

*Authorities.*

*Baal* Baal Bull.

*call* KAAL W. Dyche, B. S.

Kaul Sa. Sm.; Ka'l Bull.

*canal.* The second vowel is obscure. As a rural pronunciation I have heard (kanaal), justifying the rhyme.

*draws* draaz G.

*hand* Doubtful. hand Sa. G. hond in Spenser; (æ) J. B. S.

*Mall* MAAL G. C. B.; Mæl, Led. S. "Mall = mell (mel) jeu de paume." M.

*man* man Sa. Smith, G.; man C.

*planted* planted G.

*stand* Doubtful. stand Sm. G.

*swan* swan S.; swaan B.

dhat Sa. Bull. G.

*that* dhat en a court M.

dhæt Wilkins, Franklin.

*thatch* No authority.

*wand* Doubtful. wand Sm.; wænd B.; wand S.

*wanted* want Bull. G.; waant B.; want S.

*was* was Smith; waz C. M. S.; waaz B. waz G.

*watch* watsh C. M. O. S.; waatsh C. L. B. waitsh Sa.; watsh G.

*what* what en a court M.; Huæt Wilkins, Franklin; Huat, uhat S.; wæt (better) whæt J.; what G.

It is notable that this class furnishes so few examples showing a variation from our pronunciation. The following rhymes appear to be justified by the authorities: — draws was, Mall canal, man swan, what that. The others are indecisive.

*Well Mall* agrees with present pronunciation, at least in the form *Pall-Mall*. Waller has a few rhymes showing the same peculiarity: haft left Misc. 69, III; than men Ep. 6; starts prefers Ep. 13.

*Class II. A.*

crave	Hor. Ep.	gave	W. B. 201.	knave	E. M. IV. 131.
have	B. II. E. II. 212.	have		have	
		have	Hor. Ep.	slave	Hor. Ep.
		wave	B. II. E. II. 252.	have	B. I. E. I. 87.

Seventeenth Century Rhymes.

1. *Milton*.

Grave gave sayo have *Sonnet* XVIII; have cava *Comus* 238; wave have *Comus* 887.

2. *Waller*.

gave have M. 11; 27; *Divine Poesy* I: crave have *Fear of God* I; grave have M. 21; have grave M. 49; Ep. 7; *Divine Love* V; have slave M. 67.

3. *Dryden*.

crave have A. A. 383.

This group calls for no especial remark. All the rhymes were perfect. The pronunciation (ueev) is still occasionally heard as a vulgarity. *Behave* is regularly (ee). "The anonymous instructor<sup>1)</sup> of the Palatines [contemporary with Pope] writes the words . . . . *I have* in German letters oi hähf . . . . which should mean (oi ueef) . . . .

<sup>1)</sup> Ellis Early Eng. Pron. I. 75.



Here *have* is made to have a long *a* as it used to have."  
Bartling gives numerous modern examples.<sup>1)</sup>

*Class II. B.*

brain	E C. 217.	said	El. A. 73;	vain	Pas. II 53;
again		made	J. M. 791.	again	Ep. A. 91.
days	S. D. IV. 15.	said	S P. 113.	weigh'd	J. M. 682.
says		maid		said	
said	V. and P. 63;	says	W. B. 9;		
shade	Waller II. 1.	days	Hor. Ep. B. II E. II. 288.		

Seventeenth Century Rhymes.

1. *Milton.*

said made *Nativ*; sed [said] bed Univ. Carrier I.

2. *Waller.*

said made M. 3.

3. *Dryden.*

made said trade HP. II. 565; said betrayed HP. III. 762.

*Authorities.*

*again* again G.; *ægon* ægeen J.; *ægen* O. B. S.

*brain* "brain, brawn boar's flesh, bran Price"; *bræin* C.

*said* zed *rusticè*, said *non* sed G. sed *Bor. pro* said. G.; sed

*facilitatis causa* C.; sed seed J.

*says* "saies", sez *causa facilitatis* C.

*weight* wæit P. weet M. O. B. S. waikht G.

All these rhymes were perfect<sup>2)</sup> in Pope's day. (*Ægeen*) is heard even yet. Pope used *again* with three pronunciations. We find *pen again* L. F. S. 14. (p. 454) and *man again* [see IV. B. 1.]. We find *said* with two pronunciations; *said* bed J. M. 101; *said* *deud* Ep. A. I.

<sup>1)</sup> Rhymes of Poets of XIXth Cent p. 7.

<sup>2)</sup> See also Ellis Early Eng. Pron. I. 220.

*Class III.*

air	R. L. I. 107;	care	R. L. III. 45.	rever'd	Hor. Ep.
star	T. S. 128.	were		heard	B. II. E. I. 27.
are	Hor. Ep.	chair	S. D. IV. 36.	revere	M. E. I. 89.
care	B. II. E. II. 266.	are		star	
air	Three	dar'd	Lady Mont-	wear	W. F. 289.
Issachar	Hours etc.	hard	agu 3 (p. 483).	star	
bears		dare	S. D. IV. 78.		
stars	T. S. 640.	were		See also	
care	E. M. IV. 135.	declare	J. M. 671.	class	IV. A.
are		are			

*Seventeenth Century Rhymes.*

1. *Waller:*

aro care M. 6; 49; 51; Ep. 5; 37; Pr. 2; aro fair Ep. 35; Care are *Ref.*; compare are *Fear of God I.*; declar'd hard Epit. 15; fair are M. 10; fair here M. 22; fair star Dedie; hard rear'd Ep. 38; here care Ep. 9; 40; severe err M. 60; spar'd hard Ep. 25; there were M. 43.

2. *Denham Cooper's Hill:*

are despair; sparo are; were pair.

3. *Dryden:*

declare aro II. P. II, 424; declared barred A. A. 767; care war A. M. 263; A. A. 393. Are declare H. P. III, 197; declared heard H. P. II. 506; heard declared H. P. II, 399; heard guard O. C. 30; heard prepared H. P. III, 1136; heard reward II. P. III. 98; far care III. 57; were there II. 40.

*Authorities:*

*air* aier aairer G; air aier Ch; eer C.

*are* aar Bull, G; ar G; eer C; ar *not* eer J; er B; eer F; ar S;

"*air are* they be P."; "*are sunt, air* ar C." have the same sound.

*bear* beer C. P.; beer O. D. B.

beer Pals. Sa.

*care* *kæər* C — *caire* *kæər* · M.

*kaar* Bull.

*chair* *tʃəər* *tsheər* J. B. S.;

"*tʃähär* and *tʃhier*" (*tʃəəər*) (*tʃhiər*)? Led.

*dare* *daər* Sm.

*declare* *deeklaər* G.

*hard* *hærd* J; "*hård*" Led; "a *hard* heart, I *heard* his  
voice" H.; *hard* Sa.

*revere* (*ee*) in 17th century. Ellis Early Eng. Pron. I. 227.

*star* [Ellis Early Eng. Pron. IV. 1083.]

*star* G.

*wear* "If you *were*, you would *wear*" H.; "*wear*, *were*,  
*wears* dams where they catch fish P.; *ware* merees,  
*wear* tere, *were* essent C.; *weer* = *wear* C.; *woor* G.  
J. O. B. S.

*were* *weər* G. Bull J. O. *wer* B.; *wēr* S.

"*were* . . . by bad habit . . called . .  
*währ*." Led.

This class shows very clearly the influence of the 17th century. Like most of the other groups, it contains some perfect rhymes and some licenses.

1. *Are care, care are, care were, chair are, dare were, declare are, rever'd heard* appear to have been practically perfect. Of course *rever'd* was (*ee*) in the 17th century, and had probably not lost the older sound in the first quarter of the 18th century. *Heard* was (*w*) or (*ee*).
2. *Air star, air Issachar, bears stars, dar'd hard, revere star, wear star* must have been licenses to all but older readers in Pope's day. The lists from Waller and Dryden show how common such rhymes were. Very rarely, even yet, I have heard pronunciations of some of these words, which if admitted would justify the rhymes.<sup>1)</sup>

<sup>1)</sup> See also Bartling Rhymes of XIX. Cent. Poets. pp. 10—11.

*Class IV. A.*

affairs	Hor. Sat.	bears	V. and P. 35	forbear	Pas. IV. 57.
cars	B. II. S. VI. 69 [Swift].	stoers	[noun].	hear	
appears	Pas. I. 85;	bear	Gulliver	gate	M.E.III.195.
bears	V. and P. 41; E. M. I. 175.	year	III. 27.	eat	
appear	T. F. 298.	bohea	Ep.to Blount	great	M. E. II. 141.
prayer		tea	II. 15.	cheat	
atmos-		bread	O. S. 5.	great	D. I. 141.
phere	D. IV. 423.	shado		complete	
air		care	D. IV. 431.	great	Hor. Sat.
awake	D IV. 609.	sphere		eat	B.II.S.II.21.
speak		care	Pas. II. 35.	great	Hor. Sat.
away	R. L. I. 61.	shear		treat	B.II.S.VI.105 [Swift].
tea		cheat	E.M.IV.229.	hair	R. L. II. 139.
bonns		great	E. S. II. 44	ear	
Thamos	R. L. II. 3.	clear	S. D. IV. 96.	hair	R. L. V. 141.
bear	S. P. 23.	there		sphere	
appear		creature	Dial. "1717"	healing	Hor. Sat.
bears	T. S. 253;	greater	(p. 468).	tail in	B. II. S. VI. 202.
appears	V. and P. 114.	days	Hor. Ep.	hear	M.E.IV.141.
{ bears		case	B.I.E.I.107.	pray'r	
{ appears	T. S. 707.	days	Farewell to	heard	St. C. 53;
{ hairs		pease	London 46.	appear'd	T. F. 280.
bear [verb]	T.S.421;	dear	Gulliver	heirs	M.E. III. 85.
car	Hor. Ep.	there	IV. 41.	ears	
	B. I. E. I. 63	car	Gulliver	key	Gulliver II. 65.
	[noun].	air	I. 44.	weigh	
boars		{ car		obey	R. L. III. 7.
cars	T. F. 268.	{ repair	E. C. 341.	tea	
bear	J. M. 555;	{ thoro		peace	Hor. Ep.
fear	T. S. 228.	fato	Prayer 5	race	B. II. E II. 147.
boars		scat	(p. 501).	pert	Basset-
Gazetteers	D. II. 313.	feast	M. E. II. 79.	heart	Table 65.
bear	Prayer 5	taste		plaice	
spear	(p. 502).	feature	To Miss	cease	Spenser 31.
		nature	Howe		
			(p. 478).		

{ prepare		{ speaks		tears	[noun]
{ bear	T. S. 236.	{ makes	E. C. 626.	pray'rs	El. A. 285.
{ fear		{ breaks	Gulliver 39.	tears	[noun]
race	E.M.IV.207.	speak	S. P. 151.	wears	Basset-
Lucrece		take			Table 57.
rear	T. S. 158.	sphere	E. M. I. 285.	theirs	S.D IV. 284
air		bear		tears	[noun].
retreat	M. E. I. 113;	sphere	E. M. II. 23.	there	E.M.IV.173;
great	M. E. II. 225;	fair		here	
	E. S. II. 78.	sphere	Cowley II. 13.	there	Spenser 10.
rever'd	Hor. Ep.	spare		near	
heard	B. II. E. I. 27.	sphere	R. L. V. 113;	{ treasure	
sea	S. P. 222.	there	E. M. I. 73.	{ leisure	Chor. II. 41.
they		state	M. E. IV. 157.	{ pleasure	
seas	T. S. 472.	eat		treat	Hor. Sat. B. II.
surveys		stay	Basset-	<i>tête à tête</i>	S. VI. 196.
seat	T. F. 248.	tea	Table 27.	way	R. L. IV. 155.
great		streams	W. F. 217;	bohea	
shade	E.M.IV.243.	Thames	D. II. 297.	weak	M. E. II. 43.
dead		swear	J. M. 665	take	
shade	T. S. 144.	tear	[noun].	wears	V. and P. 29.
head		swears	S. D IV. 218.	appears	
shade	W. F. 135.	Lear's		{ wears	
mead		{ survey		{ appears	V. and P. 45.
sincere		{ day	T. S. 277.	{ hairs	
every-	E. M. IV. 15.	{ sea		wears	El. A. 147;
where		take	E. C. 584.	tears [n]	E.M.IV.319;
speak	J. M. 694.	speak			D. IV. 141.
break		take	E.M.IV.227.	year	T. S. 196.
		weak		hair	

# Seventeenth Century Rhymes.

## 1. Milton.

Appear'd heard *Lyceidus*; appear bear *Nativity*; where sphere *Comus* 240; bear unsphere *Il Penseroso*; ear bear tear [n] *Circumcision*; wears tears [n] *Lyceid.*; *March. of Win*; wear ear *Lyceid.*; wearing steering *Natir.*

2. *Waller.*

Air ear M. 60; appear there M. 44; away sea Ep. 34; bears peers 69 II; bears years Frag. 7; M. 65; care near Ep. 33; dear were Ep. 33; dear air Ep. 17; dear there Ep. 9; dear were M. 43; day sea M. 66; ear care M. 22; Ep. 9; ears years Ep. 8; forbear appear M. 67; fair rear M. 21; fear care M. 1; great seat Divine Poesy II.; hear were M. 55; beat great M. 62; height streight M. 69 III, near where M. 33; make snake speak Ep. 30; pair appear M. 63; peers bears M. 3; prepar'd appear'd M. 46; prey sea M. 3; retreat state Dedie; sea obey Ep. 32; sea prey M. 66; sea way Ep. 29; swear were M. 22; sphere there Ep. 25; there here M. 5; 21; 60; Ep. 33; Divine Love III. here there M. 67; Fear of God II; tears [n] repairs M. 13; there year M. 69 I; wears appears M. 69 III; wait complete M. 65; year bear M. 37; year wear M. 69 I.

3. *Denham Cooper's Hill.*

appears theirs; bard heard; bear fear; bears spheres; beat great; fear bear; herd fear'd; herd rear'd; whate'er fear.

4. *Dryden.*

appear where A. A. 656; appeared heard feared H. P. I. 263; appeared heard H. P. II. 322; bear fear H. P. III. 517; clear there H. P. II. 385; everywhere clear R. L. 297; fear bear A. A. 947; fear there A. M. (Pref.) 37; A. M. 124; great repeat A. A. 650; laid fled head H. P. II. 9; hear bear A. M. 72; guard heard A. M. 103; here bear R. L. 56; keys obeys H. P. II. 522; prayer severe H. P. III. 1028; reared heard A. M. 273; obey sea O. C. 36; A. M. (Pref.) 20; lay sea A. M. 9; prey sea A. M. 31; sea lay A. M. 67; sea way A. M. 160; way sea A. M. (Pref.) 47; spares tears A. A. 453; speak break H. P. I. 335; there clear H. P. II. 301; there year H. P. III. 554; wear fear A. R. 179; wears rears fears H. P. I. 163; year bear A. M. 4.

---

The rhymes showing the (ii) sound of *ea* will be quoted later. Considerable confusion appears to have prevailed.

---

This group of rhymes makes necessary an examination of the symbols *e*, *ea*, *ee*, *ei*. The words containing *a*, *ai* present no difficulty.<sup>1)</sup>

1. The symbol *ē* had the sound (ee) “during the XVIth and XVIIth centuries, except in a very few words, as *he she me* etc. . . . .: in the beginning of the XVIIIth century the sound of (ii) began to prevail, and became general by the close of the century”.<sup>2)</sup>

2. The symbol *ea* was very rare in the fourteenth century<sup>3)</sup>, and not common in the fifteenth century<sup>4)</sup>, although in later English it was very frequently used. Some words like *sphere*, *complete*, were regularly written with *ea* in the seventeenth and part of the eighteenth centuries. In the majority of cases, however, the spelling remains substantially unchanged.

Turning now to the older spelling, we find very important changes to have taken place. Says Skeat<sup>5)</sup>: “It will be found that mod. E. words containing *ea* commonly answer to A. S. words containing *ē* or *éa* . . . ; whilst *ee* commonly answers to A. S. *é* or *éo*. Details and modifications<sup>6)</sup> of the general rule may be found in Sec. 48; 49; 43; 50. With the changes of form came changes of sound. At the end of the sixteenth century *ea* become (ee), and “with the exception of about 30 words”<sup>7)</sup> remained (ee). Early in the eighteenth century (ii) was almost universally adopted<sup>8)</sup> as the pronunciation of *ea*. With some words, indeed, the new pronunciation was tried for a time but later disused. Throughout the phonetic revolution<sup>9)</sup> which prevailed “during the latter half of the 17th century” poets seem to have exercised unusual freedom in

<sup>1)</sup> Ellis Early Eng. Pron. I. 226; IV. 1083.

<sup>2)</sup> Ibid I. 227.

<sup>3)</sup> Skat Principles of Eng. Etym. p. 306; p. 332.

<sup>4)</sup> Principles of Eng. Etymol. p. 322.

<sup>5)</sup> See also Sweet Hist. of Eng. Sounds pp. 233—236.

<sup>6)</sup> Ellis Early Eng. Pron. I. 85—86.

<sup>7)</sup> Ibid I. 88—89; 228.

<sup>8)</sup> Sweet Hist. of Eng. Sounds p. 200; Skeat, Eng. Etym. p. 332.

the sounds which they chose to give to words containing *ea*. Double pronunciations<sup>1)</sup> may have actually existed, but in any case the poets availed themselves of the lack of authority to give more freedom to the rhymes. In several words *ea*<sup>2)</sup> was used for the sound of short (e), though even here the poets took liberties.

3. *ee* has had the sound (ii) since the middle of the sixteenth century<sup>3)</sup>, although poets chose to rhyme contrary to the rule.

4. *ei*, with which may be classed *ey*, had in most cases the sound (ee). In a few words (ai) was heard as a later sound, as well as (ii).

#### Authorities.

*appear* apiir Bull. Butler, G; *appeer* C; apiir P. J.

*beams* beemz G. "*Sometimes ee* [that is, (ii)] . . . in beam" Bailey (1726).

*bear* (v) beer Pals. Sa.; "*bare bear*, (nearly alike)" Hodges; beer C. P.; beer O, D, Led, B.

*bear* (s) = "*hair*" bawr = "*in ours*" M.

*bread* bred (?) Sa.; breed Sm. G; bred. Led; *bred* nutritus, *bread* panis C;

*break* breck Sa. P; breck C; briik O. B. S.

*cease* "*cease cesso*, *cess taxo*" (like sound) C. "*ceasing* from strife; *cessing* him to pay" Hodges; sees G.

*cheer* tshir? Sm; tshiir P. J.

"tschier" Led. Formerly *cheur*.

*clear* klier G; kliir Butler, P. M. J.

*complete* Formerly *compleat* (ee). Kampleet M. J; kampleiit O. B.

*creature* Irish<sup>4)</sup> "craittthir" Belfast, "craittthur" Cork; kreetyyr G; kriirtor O; kriit jor B.

<sup>1)</sup> Sweet p. 201.

<sup>2)</sup> A general discussion of the changes in pronunciation of *ea* is given by Earle, *Philology of Eng. Tongue* 171—177.

<sup>3)</sup> Ellis *Early Eng. Pron.* I. 228; Earle, *Phil. of the Eng. Tongue* 170.

<sup>4)</sup> Ellis *Early Eng. Pron.* IV. 1235—1236.



*dead* deed G.

*dear* diir Sm; dier, diier, deer G: deer *rightly not* diir Butler; diir W. P. C. M. J; der J.

Like sound: "*dear* carus, *deer* fera C; *dear* friend, fallow *deer*, Hodges; diir Led.

*ear* eer (*cor.*) iir Butler; eer G; iir C. J.

*case* jeez (?) Sa; eoz Sm, Bull, G.

*eat* eet G; "I *eat* my meat to-day, better than I *ate* it yester day" H. A common Irishism is (*cet*).

*fear* feer G: fiir C; "fiir" Led.

*feast* feest G: fiist Led.

*feature* (eo) Ellis Early Eng. Pron. IV. 1084.

*great* greet C; griit O; greet, Led. B. S.; greet G.

*head* need G; hed C; hed, Sm. Bull, Led.

*healing* Heel Sa. Sm. Bull.

*hear* Hiir W. P. C. M. J: Heer, *cor* Hiir Butler; "hear — hero" P; "*hear* audio, *here* hic, C"; hiir Led.

*heard* Hærd P. C. J; Herd J; Webster (1789); hiird Led. Dr. Johnson.

Haard G; Heerd *cor.* Hard Butler.

*heart* M. E. herte; Hart Sa. G.; Hært C. J. O.

Haart B. S; Like sound: *hart heart* P. H. C. hært Bailey (1726).

*heir* Willis (1651) gives the same vowel sound to *heir, major*<sup>1)</sup>; eer O. B. S. "*h* mute in *heir*" D. (ee).

*here* Hiir *sometimes* Heer Bull; Hiir G: Hiir Butler; *heer* Ch; Hiir P; Hiir *re comme er* M; Hiir J. O. B. S; Bailey (*sometimes*).

*key* kee P. J; kii O. B. S. Wyatt rhymes *kay* (*sic*) with *ahway*.

*leisure* leeziur P: léjour *é masculin* leezhor M; leezhor O; leezjor B; lezhur F; liizhor S.

*mead* "*maids, meals* (nearly alike)" H; miid L.

*near* niir Sm. Butler; neer Hart, G.

"has the sound of *à lang*" [ee] Bailey (1726); niir J. W. P. C. M.

<sup>1)</sup> Ellis Early Eng. Pron. I. 40.

*obey* obeei Pals; obei Bull; obai G; obæi P; oobæ C.  
*peace* péés G; "piehss" Led.

*pease* "peez Sm. G. *peece* frustum, *peace* pax, *peas* pisa"  
 (like sound) C: "piehs" Led; An Irish gentleman, (born  
 1755) coming to England as a young man, asked for  
 peas (piiz) but was told to say (peez) "like a man"<sup>1)</sup>

*peer* piir Pals. Sa.

*pleasure* pleczyr G. W.; pleziur P; plezhrer C; pleshrer J.  
 [please (ee) Sa. G.]

*rear* reer Sm. G; "rare rarus, *rear* attollo" (C) have the  
 same sound.

*rever'd* (ee).

*sea* seo Sa; *sea* (see); *see* (sii) Sa; *seas* secz G: sii W; *see*  
 C; sii O. B. S; "see sea an ocean; *sea* the Popo's juris-  
 diction, as the sea of Rome" P.; Nearly alike. — *say*  
*sea*; seas ceaso" H; "seas maria, sie:e apprehendo" C;  
 sii Led.

*seat* ["scats — scets" Ch.] seet W; "seat sedes, *deceit* fraus" C.  
*shear* "share shear" Price; "shear tondeo; *share* partio",  
 (like sound) C. (ee) sheer C.

*sincere* sinseer P. J.

*speak* speek G.

*spear* spiir C. M; speer G.

*sphere* [In 17th and 18th. cent. *sphear*] sfeer M. J; sfir  
 O. B. S.

*steer* (ii).

*streams* (ee).

*survey* sorvæi P.

*sweat* sweer Sm. Bull. G. C. O. B. S; seer J.

*tea*<sup>2)</sup> tee J; tii O. B. S.

*tear* [noun] teer "rumpere aut lacryma" Sm. teer *lacerare*,  
 tiir *lacryma* Butler. C.; teer [noun] G: Cooper and Price  
 distinguish the sound of *tear* [verb] and *tear* [noun];  
*tear* [verb] teer O. B. S: "têar (lacryma) tier; (lacerare)  
 tehr" Led.

<sup>1)</sup> Ellis I. 90.

<sup>2)</sup> Skeat Prin. of Eng. Etym. pp. 21—22.

*theirs* Cooper and Hodges give the same sound to *there* and *their*; dheerz G; dheerz J. O. B. S.

*there* dhaar, dheer Sm; dheer, (dhoor Bor.) G; dheer J. O. B. S.

*they* (ee) dhei *non* dho G; dhæi P.

*treasure* treezyyr Sa; trezyyr G; treshrør J.

*treat treatise tree'tis* Bull.

*weak* week Sm. G.

*wear* weer G; [*ware*] — waar Ch; weer C; weer O. B. S.

Led, Bailey; [wiir "*a wear*" J.]

*where* wheer J; Huer (— whcer) Hart, Butler; wheer G;

cher C; wheer O. B. S,

*year* jiir Sa. Bull. Butler, P. J; iir J; jeer G.

We may now examine more closely the rhymes based upon these words, giving especial attention to those words which have a double pronunciation.

1. The following rhymes were probably perfect in Pope's day, or at any rate would have been accepted by most of his readers: — atmosphere air; awake speak; care sphere; care shear; cheat great; creature<sup>1)</sup> greater; days ease; days pease; feature nature; gate eat; great cheat; great complete; great eat; great treat [Swift]; hair sphere; healing tail in<sup>2)</sup>; key weigh; plaice cease; race Lucrece; rear air; seat great; shade mead; sincere everywhere; speak break; speaks makes; breaks; speak take; sphere bear; sphere fair; sphere spare; sphere there; state eat; swears Lear's; take speak; take weak; treasure leisure pleasure; treat tête à tête; way bohea; weak take.

A number of these words changed their sound during Pope's lifetime, but he continued to use them with the older (ee) sound.

To these we may add: — beams Thames; fate seat; feast taste; key way; peace race; all of which we must include among the perfect rhymes, although authorities had begun to recognize the (ii) sound for (ea).

<sup>1)</sup> See also XII. A.

<sup>2)</sup> For the rhyme of *-ing* with *in*, See XII. D.

2. The usage of the 17th century must also justify: — bread shade; shade dead; shade head; as well as: — heard appear'd; pert heart; rever'd heard.

3. The rhymes: — bears Gazotteers; bears steers; appear to have been mere licenses, though justified by O.

4. The following rhymes are at variance with authorities even in the 17th century, although the poets of that time did not hesitate to use them: — affairs ears; appears bears; appear pray'r; bear appear; bears appears; bears appears hairs; bear ear; bears ears; bear fear; bear spear; bear year; clear there; dear there; ear air; ear repair there; hair ear; hear pray'r; heirs ears; prepare bear fear; swear tear [noun]; tears [n.] pray'rs; tears [n.] wears; theirs tears [n.]; there hero; there near<sup>1)</sup>; wears appears; wears appears hairs; wears tears [n.]; year heir.

Of the words here used, some, at least, had an earlier (ee) sound. These are: appear, clear, dear, ear, fear, hear, near, spear, a tear, year. The poets of the 17th century used these words with their older sounds. Pope found the rhymes in Waller, Denham, Dryden, Garth and others, and transferred them without change to his own verse.

5. Parallel with these rhymes which can only be justified by a very old usage are numerous rhymes which assume the modern pronunciation. Examples are found even in 17th century poets.

*Waller.*

here tear M. 66; deer near M. 16; deer fear M. 18; appear tear M. 33. Also with *sea* [discussed below] are numerous rhymes in the modern style.

*Dryden.*

fear'd steer'd A. M. 114; appear year cheer H. and P. III. 585; be sea H. and P. III. 862; here dear H. and P. III. 281.

---

<sup>1)</sup> But see list of authorities.

*Pope.*

appear here *Pas.* II. 59; appear bier *Pas.* IV. 31; be sea, To Oxford 5; beer clear *D.* III. 169; clear year *Pas.* I. 27; clear here To Oxford 6; clear peer 1740; decree tea Bassett-table 111; decree sea *T. S.* 7; dear peer *Hor. Sat. B.* II. S. II. 39; fear here *El. A.* 315; *D.* II. 57; fleet retreat *D.* II. 427; here year *Pas.* I. 83; here appear *W. F.* 35; peers ears *L. F. S.* 18; seas trees *St. C.* 38; see sea To Bathurst 17; see flea *D.* IV. 237; tear bier *U. L.* 49; year steer *E. M.* III. 39.

6. It is worth noting that *tea* and *sea* appear very early with the (ii) sound as well as with the (eo) sound.

Even Waller has *sea see* *M.* 60; agree sea *M.* 66; ho sea *M.* 66; sho sea *M.* 1; bo sea *M.* 5; *M.* 49; *M.* 66; *Ep.* 7; tree sea *M.* 18; and also the rhymes given above which indicate (ee). Pope's usage agrees with Waller's.

Comparison of the lists of rhymes shows that Pope used two pronunciations for *tea*. It has been however too often assumed<sup>1)</sup> that these two words were always (eo) early in the eighteenth century. The authorities themselves varied between (eo) and (ii).

*Class IV. B. 1.*

came		man		remain'd	
Jerusalem	W. B. 243.	again	Argus 13.	land	R. L. IV. 153.
complain'd		plain			
land	W. B. 393.	man	E. M. I. 47.	Compare with	
				Class I. c.	

An array of authorities is hardly needed to prove these rhymes licenses. Similar rhymes are quoted by Ellis.<sup>2)</sup> Additional examples are found without difficulty in 17th century

<sup>1)</sup> Earle discusses at length the pronunciation of *tea* (*Phil. of Eng. Tongue* 171—177), but one would not suspect from his pages that any (ii) sound was given to the word in the early part of the 18th century.

<sup>2)</sup> Early Eng. Pron. IV. 1036; 1083.

poets. Chaucer had used *Jerusalem rode-beem* Cant. Tales 6077; *Jerusalem streem* Prol. 463. Dryden has *declaim Jerusalem them* A. A. 631; *saint want* A. M. 261; *plain Socinian man* Rel. Laici 311.

Parallel rhymes showing the modern usage are common. Thus Pope has *came same* E. C. 134; *complains strains* Pas. IV. 77; *plains reigns* Pas. II. 21; W. F. 41, and so on without end.

*Class IV. B. 2.*

animal	Dorset I. 22.	ear	D. I. 19.	share	
tail		Gulliver		commis-	D. III. 183.
appear	"1740"; 43.	ear	Hor. Ep.	sioner	
minister		West-	B.I.E.I. 63.	swear	T.S. 411.
appear	E. C. 251;	minster		Thunderer	
regular	Ep. to.	case		steer	E. C. 118.
	Blount I 25.	provin-	E.M.IV.297.	character	
barrier	E. M. I 223.	ces		ties	T. S. 178.
near		err	E. C. 424.	perjuries	
care	Gulliver	singular		years	U. L. 19.
vinegar	II. 17.			sepulchres	

Seventeenth Century Rhymes.

1. *Milton*:  
tears characters *Passion*; sphere harbinger *Nativity*.
2. Such rhymes are very rare in Waller's poems and not common in Denham's.
3. *Dryden*:  
bear interpreter H. P. I. 462; ease chronicles A. R. 105;  
fears pensioners A. A. 397; grievances please A. A. 747;  
hour traveller A. R. 147; murderer appear A. M. 219;  
sincere adulterer H. P. II. 250; stars travellers R. L. 1;  
years petitioners A. A. 985; year sojourner H. P. II. 703.

These rhymes are faulty in several particulars. In the first place, the unaccented final syllables are made to do duty

at different times for other syllables which would have been in harmony. Thus, final *-er* is made to rhyme with *-ear*, *-ar*, *-eer*, and *-ar* with *-ear*, *-are*, *err*.

*Authorities.*

1. For *appear*, *ear*, *ease*, *near*, *swear*, *years*, see Class IV. A
2. The short vowels *a* and *e* have kept essentially the same pronunciation as in the 17th and 18th centuries. The vowel *a* is obscure enough to allow some freedom in sound, but not so flexible as to justify any of these rhymes.

There seems little doubt that Pope adopted these rhymes from Dryden,<sup>2)</sup> whose carelessness in combining accented and unaccented syllables was not exceeded by any reputable poet of the 17th century.

All these rhymes should be compared with those in Class VI where the fault is chiefly one of accent.

*Class IV. B. 3.*

break	Ep. A. 85.	prevail	St. C. 87.	threat	T. F. 220.
crack		hell		great	
break	R.L. IV. 169.	shadows	To Mrs.		
neck		Meadows	Howe 4.		

This group closely resembles the following one, the main difference being that in group 4 the chief combination appears to be (ii) + (e) if the words are taken with their present sounds.

Seventeenth Century Rhymes.

1. *Milton*:  
great set Nativity.
2. *Dryden*:  
great set A. M. 12; great beget treat H. P. III. 1169.

<sup>1)</sup> Ellis Early Eng. Pron. I. 225; 228.

<sup>2)</sup> Ibid IV. 1035—6; 1083.

1. *Break crack* might have been a tolerable 16th century rhyme, but not later.
2. *Break neck* is (ee) (e).
3. *Prevail hell* is helped by the *ll*, but was always a license.
4. *Shadows Meadows* was at best (a) or (æ) + (e) or (ee): shad'ouu G; shud'u P.
5. *Threat great* was probably perfect, or had recently been so: threet G.

*Class IV. B. 4.*

aver	Lady at	ev'n	El. A. 213.	increas'd	S. P. 77.
hear	Court 10	heav'n		breast	
	[p. 479].	farewell	Farewell to	mean	To Oxford
beat	Hor. Ep.	meal	London 45.	pen	[p. 500].
set	B.II.E.I. 21.	feast	E.M.III. 65.	meat	S.D.IV. 156.
beheld	T. F. 25.	blest		sweat	
conceal'd		feast	Hor. Ep.	peace	Ep. A. 287.
breast	M. E. I. 111.	rest	B.I.E.VII. 25.	distress	
enst		get	S. D. II. 25.	{ protest	Hor. Ep.
breast	T. S. 346.	meat		{ least	B. I. E. VI.
feast		guest	Hor. Sat.	{ jest	107.
chent	Hor. Ep.	feast	B.II.S.II. 75.	read	[Pres. Ind.]
forget	B.I.E.VI. 93.	guests	T. S. 656.	head	Ep. A. 37.
dead	S. D. II. 15.	feasts		rest	E. M. II. 7.
read	[Pres. Ind.]	guests	S.D.IV. 166.	beast	
detest	T. S. 460.	beasts		rest	J. M. 184.
feast		heath	W. F. 131.	least	
distress'd	T. S. 526.	death		swells	M.E.II. 189.
increas'd		her	Dorset II. 9.	conceals	
oats	Gulliver	appear		unev'n	M.E.IV. 143.
threats	I. 41.			heav'n	

Seventeenth Century Rhymes.

1. *Milton*:

feast rest *Vac. Ex.*; feast guest least *Lycidas*; sweat seat *Nativity*; sweat set *L'Allegro*; spreads meads *Vac. Ex.*; underneath death *Vac. Ex.*



2. *Waller*:

beam them Ep. 37; beams gems Ep. 10; beast rest Ep. 31; beast drest M. 37, beasts breasts Ep. 5; breast feast *Reflections*; bend lean'd M. 30; complete sweat Pr. 2; complete set M. 51; complete get M. 52; east oppress M. 22; east rest Ep. 10; east west Epit. 15; feasts guests M. 1; guest feast M. 6; 8; Frag. 11; increase less Epit. 14; lead tread M. 51; less increase M. 35; least blest *Divine Love* V; oppress'd beast M. 22; 69 II; press cease M. 15; rest beast M. 69 III; rest east *Divine Love* V; rests beasts *Fear of God* I; repeat set *Fear of God* II; spread lead [Pres. Ind.] M. 46; spreads meads M. 14; tread lead [Pres. Ind.] Epit. 14; wrest east Ep. 3; 26.

3. *Dryden*:

appeal rebel R. L. 95; extreme [for extream] stem R. L. 427; guess increase peace H. P. III. 1264; heat sweat A. M. 3; increased redressed H. P. I. 197; increased beast H. P. I. 284; increase press H. P. III. 1209; oppress feast H. P. III. 1287; redressed beast rest H. P. I. 568; released request H. P. III. 1217; beast expressed H. P. I. 35; beast possessed H. P. II. 230; best least H. P. I. 408; rest beast H. P. I. 308; H. P. I. 400; set retreat A. M. 95; supreme [supream] them A. A. 409; threat beat A. M. 61; threat heat A. M. 115; well appeal fallible H. P. II. 471; well meal H. P. III. 32.

*Authorities.*

As already noted (group 3) short *e* has remained (e), although of course a final *l* or *r* would tend to protract the sound. We need therefore to discuss only the words containing *ea*, (some of which were spelled with simple *e* in the 17th century), and one or two others.

For *appear*, *eat*, *feast*, *hear*, *peace*, see Class IV. A. [authorities].

*aver* *aver* G; *æver* *æveer* *ævæær*, "*e se pronounce ai*" M. *beast* Irish (ee) Cork, Belfast; *beest* Pals, Bull, G. W. *beat* *beet* Sm; G. M.

"*bait* meant to allure or entice with; *beat* to strike" P.

*breast* [*breast-plate* bres' plææt J].

*cheat* Irish "chait" Cork, Belfast. M. E. *chete*; (ee).

*conceal* 17th cent. (ee); 18th cent. (ii).

*dead* deed G. Ch.; ded *Led*.

guests = "geestes" Cheke. The spelling is his own, and is indecisive.

A. S. *gæst* *gest*; M. E. *gest*.

Probably (e).

*head* (e) Ellis *Early Eng. Pron.* IV. 1036. hed C.; hed Sm. Bull: heed G.

*heath* A. S. hǣth; M. E. heth.

*increase* enkrees Bull: inkrees G.

*least* leest Sm. Bull. G.: "*least* minimus; *lest* that ne; (sed potius vico versâ, *least* no") Cooper.

*meal* meel Sa.

*mean* meen G.; miin Sm. C.

*meat* meet W.; meet; miit (Mops) G.;

*read* (Pres. Ind.) See discussion below.

*sweat* sweet Sm.; swet Bull; sweet C.; set J.

*threat* threet G.

1. The following rhymes of group 4 appear to have been perfect in the seventeenth century: — aver hear; breast east (ee); breast feast (ee); cats threats; increas'd breast, meat sweat. These had however become licenses in the time when Pope wrote, though the pronunciations unquestionably lingered in certain districts.

2. Partly justifiable were the following, which assume the older (ee) sound for *ea*, and lengthen the vowel sound by the aid of *l* or *r*, or *n*: beheld conceal'd, farewell meal, her appear, mean pen, swells conceals.

3. The rhymes *dead read* (pres. ind.); *read* (pres. ind.) *head*, are doubtful. *Dead* and *head* were originally (ee), but had become (e) in Pope's time. Authorities for *read* are; riid P. reed W., riid C.; "*read* lectus, *red* ruber" have a like

sound C.; "*read lego, reed arundo*" C.; reed Bull. G.: "*read*  
(pres. ind.) ried, *read* (p. p.) red." Led.

It seems probable that both are rhymes for the eye only,  
and must appeal to 16th century usage for justification.

The same reasoning applies to *heath death*.

4. The other rhymes, with the possible exception of *pro—*  
*test least jest, rest least*, appear always to have been licenses—

*Class IV. B. 5.*

breath	Hor. Ep.	breed	T. S. 571.	treads	T. S. 561.
teeth	B. II. Ep. II.	overspread		succeeds	
	300.	succeeds	E. M. IV. 365.		
		spreads			

*Class IV. B. 6.*

beheld	T. F. 79.	friend	W. B. 80.	impell'd	M. E. I. 107.
shield		fiend		field	

Group 5 is without excuse. Each rhyme is (ii, e).

Group 6 rests upon a very old usage which reduces each  
rhyme to (e, e):

*Shield* was A. S. *sceld*: *field* was A. S. *feld*. Of course  
each very early become (ii), so that *beheld shield, impell'd*  
*field* were licenses in Pope's day.

*Friend fiend* was probably perfect. *Authorities* give: —  
*fiend* fiind W., find J.:

*friend* frind G.: friind, Butler; Bull, Sa.; W. P.; frend  
C.; friind, frind, frend J.; friind O.; frend D. B. S.

*Class IV. B. 7.*

Conceive	E. M. IV. 163	perceive	M. E. IV. 45.	receives	W. F. 223;
give		give		gives	Ver. and
gives	Univ.	receive	E. C. 733;		Pom. 13;
receives	Prayer 17.	give	S. P. 107.		E. M. IV. 313.
			J. M. 375.		
			Fab. Dry. 94.		
			Epit. VII. 19.		

*Class IV. B. 8.*

Chagrin	R. L. IV. 77.	relieves	T. S. 780;	spleen	S.D.IV.236;
spleen		gives	M.E.III.269.	Courtin	
feel	R. L. II. 133.	seem	Ep. to	still	St. C. 66.
mill		him	Blount I. 3.	wheel	
give	R. L. I. 39.	seen	Hor. Sat.	{ within	Hor. Ep.
believe		within	B.II.S.I.53;	{ mean	B.I.E.I.143.
			To Moore 25.	{ spleen	

*Class IV. B. 9.*

dwelt		esteem	E. C. 139.	men	T. F. 360.
feel	T. S. 769.	them		unseen	
steel					

*Class IV. B. 10.*

Avarice	M.E.I. 214.	light	E. C. 301.	revive	E. C. 701.
vice		wit		live	
delight	E. C. 237.				
wit					

Groups 7, 8, 9, 10 were all licenses in Pope's time, though as usual he had respectable authority for his rhymes.

*Group 7.*

*Waller:*

receive give M. 66; receives gives M. 51;

*Denham Cooper's Hill:*

give receive.

The orthoepists show the rhymes to have been (ii, i) or (eo i).

*Group 8.*

*Waller:*

give relieve M. 56; give believe Ep. 37; give grieve Frag. 10; grieve live Ep. 31; sleeve give live Ep. 30.

Group 8 was not seriously out of harmony with seventeenth century pronunciation. One rhyme, *seen within*, may

have been perfect; for Jones gives (sin), though Gill had written (siin).

One word calls for special remark: — *been*. Pope regularly uses it with (ii) or (i) as it suits his purpose: been seen R. L. IV. 149; between been M. E. III. 289; seen been D. III. 117; been sin W. B. 323; been queen J. M. 704. .

Both (ii) and (i) were heard, as they are still in England, though not so often in America, where bin has won the day.

Other examples from the poets are common:

*Milton:*

green been *Arcades*.

*Waller:*

been seen M. 43; been green Ep. 28; been Queen M. 53; Ep. 2; in been *Fear of God* I.; Queen been Ep. 20; seen been M. 69 III.

*Denham Cooper's Hill:*

been seen.

*Dryden:*

been seen A. R. 25; been seen H. and P. I. 170; in been A. M. 170.

*Group 10.*

These rhymes may be compared with Class VI. G.

*Light wit* seems to look to a sixteenth century usage: *liht*, *leit* (*lux aut levis*) Smith; *liht* Bull: but G. has *loikht*.

*Avarice vice* and *revive live* follow Denham's *derives gives* and Dryden's discipline line H. P. I. 396; *thrives lives survives* H. P. III. 258; *strike apostolic* H. P. II. 170, 612.

*Class V. A.*

beget	D. I. 125.	devil	R L IV. 127.	evil	J. M. 47;
wit		civil		devil	W. B. 84;
civil	J. M. 186;	driv'n	T. S. 559.		M. E. III. 19;
devil	Hor. Ep.	heav'n			Hor. Ep.
	B. II. Ep. I. 41;				B. II. E. II. 218;
	S. D. IV. 56;				To Moore
	Epit. p. 466;				(p. 473).
	Sandys' Ghost				

fit		merit	Hor. Ep.	driv'n	A. S. driffan
yet	W. B. 23.	spirit	B. II. E. 135;		M. E. driuen;
forget			226.		driv'n G.
wit	E. S. II. 84.	spirit	M. E. III. 375.	ev'n	adj. liivn O. B. S.
forgiv'n	El. A. 255.	merit			A. S. efen,
heav'n		terrors	Song 17		efn.
ev'n	El. A. 213.	mirrors	(p. 478).		Goth. ibns
heav'n		will	W. B. 130.	eril	ev'rl? Sm;
giv'n	St. C. 132;	tell			ii'vl G;
heav'n	E. C. 98;	wit	Hor. Ep.		ii'vil B;
	El. A. 137;	yet	B. II. E. I. 354;	fit	ii'vlz G;
	J. M. 51;		D. II. 101;	get	ii'vl, C. M. J.
	Fab. Dry. 69;		Lady Montagu		fit Sm. G.
	E. M. I. 85;		1 (p. 483).		A. S. gitan;
	E. M. I. 103;	yet	Hor. Ep.		M. E. geten;
	E. M. II. 265;	wit	B. II. E. I. 75;		get Sm;
	E. M. IV. 161;		S. D. II. 29.		for-get' G;
	M. E. III. 229;				git Franklin
	Ep. A. 418;				git <i>facilita-</i>
	E. S. II. 72;	<i>civil</i>	Lat. civilis		<i>tis causa</i> C.
	Epit. XIV. 13.		siv'el J;	gir'n	A. S. gifan
heav'n		<i>devil</i>	dii'vil Sm.;		M. E. geuen
forgiv'n	El. A. 357.		diil (Bor) G;		giv'n G.
heav'n	W. B. 50;		dev'l C;		giiv'n Bull.
giv'n	E. S. I. 93.		div'l, d'il		
hence			<i>Sometimes</i>		
prince	E. S. II. 60.		<i>delas in</i> "del		
it	Hor. Ep.		take you" J;		
poet	B. II. Ep. II. 66.		dev'l D. B. S.		

heav'n Hev'n Bull; Hoev'n G.: "heeven" Ch.

Hev'n O. D.; "haven hühvn";  
"heaven hevvn" } Led.

hence hens Sm.; "hence — hinnee" nins M.; A. S. heonan  
for \*hinan.

it it G.

*merit merit* G.

*spirit spirit* G.: "*sprite*" Ch.

*tell tel* Sm. A. S. tellan.

*terror teror* G.: *terrible teræbl facilitatis causa* C.

*will wil* Sm. Hart; G.

*yet* A. S. *git, get, giet*; M. E. *yet, yit*; Jit, *alii sonant* Jet Sm. G.:

Price groups *yet, it, wit; it yet* (nearly alike) H.: Jot  
*e feminin* M.; (it) J.

### *Seventeenth Century Rhymes.*

#### 1. Waller.

giv'n heav'n M. 2; 4; 18; 20; Ep. 4: 28; heav'n driv'n  
M. 13; heav'n giv'n M. 21; 52; Ep. 33; Divine Love I;  
Fear of God I.; merit spirit M. 21; sit forget. Ep. 40.

#### 2. Dryden.

civil devil A. A. 557; giv'n heav'n H. P. I. 251; 376;  
heav'n giv'n O. C. 10; convince sense R. L. 148; defence  
prince H. P. II. 290; offence prince H. P. III. 22; pretence  
prince A. A. 745; prince pretence H. P. III. 746; prince  
incontinence abstinence H. P. I. 361; sense prince A. A.  
965; thence prince H. P. III. 527; writ yet H. P. III. 490;  
yet wit R. L. 324.

Even in Anglo-Saxon<sup>1)</sup> we find such double forms as:  
*hwele hwile, selle sille, meht miht*. In England one constantly  
hears in some districts instead of (ee) a sound approaching  
(ei). A young man from London once asked me in Brussels  
if there was a duty on lice! (lois). I found he meant lace!  
An educated Scotchman in making an address (Nov. 20, 1887)  
constantly said *whither* for *whether*. *Git* for *get* is very com-  
mon even from those who are fairly well educated. The "ten-  
dency to sink all unaccented vowels into (i)"<sup>2)</sup> is every-  
where felt.

<sup>1)</sup> Körner *Ag. Laut- und Formenlehre* S. 8; Koch *Hist. Gram. d. engl. Sprache* I. 39.

<sup>2)</sup> Ellis *Early Eng. Pron.* IV. 1226—1227.

It is therefore no surprise to find the poets taking advantage of the confusion to secure a few additional rhymes.

Several of Pope's rhymes will justify themselves by reference to the list of authorities.

1. *Beget wit, forget wit, wit yet* seem to have been allowable rhymes.
2. *Civil devil* was perfect.
3. *Hence prince* was at least nothing more than a 17th century tradition, and must probably be allowed.
4. *Evil devil* was at worst only (ii, i), and would have been perfect in the 16th century.
5. *Spirit merit* was probably a license, though *sperit* is a common vulgarism of to-day.
6. *Dric'n heav'n, forgir'n hear'n, ev'n heav'n, gir'n hear'n, terrors mirrors, will tell* were all licenses.
7. *It poet* may be justified by the obscurity of the unaccented (e).

Nearly all these rhymes are retained by 19th century poets. Examples from Scott, Byron, Coleridge, Poe, Longfellow, are given by Bartling<sup>1)</sup>. Tennyson and Moore use them freely.

#### Class V. B.

fierce	Hor. Sat.	pierce	E. M. I. 23.
verse	B. II. S. I. 23; E. S. II. 104; Prol. for Dennis 13 (p. 471).	universe	_____
		here	E. M. I. 19.
		refer	
		here	D. I. 131.
		Molière	

#### Seventeenth Century Rhymes.

##### 1. Milton:

verse fierce *Passion*; verse pierce *L'Allegro*.

<sup>1)</sup> Rhymes of Poets of XIX Cent. pp. 13—14.



### Authorities

*fierce* foers G: "*fiers*" Ch; fers B; fers S; M. E. *fers*; O. F. *fers fiers*; Lat. *ferus*.

*pierce* piirs O; pers piirs B; pers S.

"Mr. Pierce did pearce it with a sword; the scholar did *parse* and construe his lesson" Hodges (1643).

*verse* A. S. *fers* M. E. *vers fers* (Orm.).

Noah Webster remarked<sup>1)</sup> in 1789; "The standard English pronunciation is now *ferce*, *perce*, *terce* [for *fierce*, *pierce*, *tierce*] and it is universal in New England"; vers G.

*here* hiir P. J. O. B. S.

The first two rhymes were perfect. The rhyme *here refer* was a license. *Here Molière* may possibly be excused by Pope's habit of Anglicizing French names. Nineteenth century rhymes are given by Bartling<sup>2)</sup>.

### Class VI. A.

adultery J. M. 117.	decry E. S. I. 169.	eye W. B. 118.
die	villainy	jealousy
be W. B. 351.	disagree M. E. I. 124.	eye D. I. 33.
mortally	policy	poetry
be Ep. Blount	die E. S. II. 234.	eye Chorus II. 31.
comedy I. 21.	eternity	progeny
buy <sup>3)</sup>	die Hor. Ep.	eye E. C. 586.
dispensary	livery B. I. E VI. 32.	tapestry
degree E. M. IV. 359.	die M. E. III. 287.	{ eye Ep. to
charity	history	{ lie Craggs 5.
degree Macor 19.	eye Hor. Ep.	{ fidelity
simplicity	gaiety B. I. E. VII. 45.	{ eternity
disagree E. M. III. 307.	eye T. F. 202.	{ be Rochester 1.
charity	majesty	{ thee

<sup>1)</sup> Dissertation on the English Language pp. 125—126.

<sup>2)</sup> Rhymes of Poets of XIX. th. Cent. p. 15.

<sup>3)</sup> Ellis Early Eng. Pron. IV. 1084.

fly		I	Sat. Donne	sky	El. A.
pillory	D. III. 34.	dictionary	II. 68.	immortality	299.
fly	D. C. 16.	I	Hor. Ep. B. II	sophistry	Rochester
victory		prophecy	E. I. 131.	thee	40.
flea	R. L. V. 121.	luxury	D. IV. 593.	eternally	
casuistry		pie		supply	M. E. III. 277.
{ free	Rochester	me	J. M. 595.	charity	
tyranny	16.	constancy		supply	E. S. II.
{ thee		me	Hor. Ep.	Westphaly	171.
free	E. C. 649.	indepen-	B. I. E. VII.	supply	E. M. II.
liberty		dency	69.	philosophy	187.
free	E. S. I. 37.	policy	M. E. I. 67.	supply	1740.
honesty		lie		integrity	
free	Epit. II. 9.	reply	M. 31.	thee	E. M. I. 257.
tyranny		deity		impiety	
fly	Hor. Ep. B. I.	see	T. F. 380.	tree	Hor. Sat.
poverty	E. I. 69.	gallantry		liberty	B. I. S. VI. 220.
fry	W. B. 235.	see	T. S. 118;	thee	T. S. 551.
jealousy		villainy	M. E. III. 49.	futurity	
fly	Ep. to Jervas 25.	see	Hor. Sat. B. II.	try	El. A. 149.
Italy		simplicity	S. II. 35.	charity	
he	E. C. 414.	she	W. B. 36.	try	J. M. 331.
quality		chastity		liberty	
he	J. M. 65.	sky	E. M. I. 111.	try	Celia 6.
adversity		company		gallantry	
he	Hor. Sat. B. II.	sky	To Lady	why	E. M. I. 67.
prosperity	S. II. 125.	infamy	Shirley 10.	deity	
he	Translator	sky	D. I. 227.	ye	E. S. I. 7.
Wychorley	4.	progeny		Tory	
high	D. I. 327.				
Ogilby					

*Class VI. B.*

Authorities	J. M. 695.	eyes	T. S. 712.	miseries	E. S. I. 101.
lies		miseries		eyes	
avarice	M. E. I. 214.	lies	M. E. III.	policies	E. M. III. 183.
vice		blasphemies	321.	bees	

rise E.M.III. 137.  
charities  
skies E.C. 552.  
blasphemies  
skies T. S. 45.  
deities

solemnities T. S. 600.  
rise  
ties  
depen- E. M. I. 29.  
dencies

ties T. S. 178.  
perjuries  
tragedies *Umbra*.  
flies

*Class VI. C.*

advance  
complai- D. IV. 137.  
sance  
bell W. B. 211.  
Philomel  
call E. C. 42.  
equivocal  
dress E. M. II. 45.  
idleness

eyes D. I. 247.  
sacrifice  
expense  
indolence  
rise El. A. 353.  
sacrifice  
sense E. M. II.  
consequence 74.  
sense E. M. I.  
Providence 113.

sick Hor. Ep. B. I.  
splenetic E. VII. 5.  
splenetic W. B. 90.  
sick  
walls S. D. II.  
bacchanals 117.  
walls Ep. A. 215;  
capitals T. F. 141.

*Class VI. D.*

alone Paraphrase  
consolation 31.  
known T. S. 792.  
Calydon  
one D. IV. 575.  
Gomorgon

own D. II. 139.  
Addison  
shown M. E. V. 61.  
Addison  
Solomon J. M. 669.  
one

Solomon J. M. 631.  
sun  
town W. B. 265.  
Alison

*Class VI. E.*

ill E. M. II. 175.  
principle

peal Hor. Ep.  
syllable B. II. E. I.  
334.

spells Ep. A. 165.  
syllables  
still E. C. 318.  
suitable

*Class VI. F.*

Conveys D. II. 203.  
operas

ontweighs E. M. IV.  
huzzas 255.

plays S. D. IV. 124.  
operas

*Class VI. G.*

besieg'd	Ep. A. 207.	caprice	E. C. 285.	divine	Hor. Ep. B. II.
oblig'd		nice		Racine	E. I. 374.
besiege ye	Hor. Ep.	caprice	E. M. II. 239.	lines	D. I. 41.
oblige ye	B. I. E.	vice		magazines	
	VIII. 29.				

The foregoing rhymes call for no long discussion. With a few exceptions which are pointed out below they are all licenses, though in some cases, as in group C, the coincidence of sound is so close that it appears like hypercriticism to object to them.

*Class VI. A.*

Rhymes of this group in order to be perfect would have to change the accent of one of the rhyming words. The license is allowed by Guest<sup>1)</sup> and severely condemned by Ellis<sup>2)</sup>. The sound expressed by the final *y* when unaccented is so vague that it is made to rhyme with *-ee*, *eye*, *-ie*, *-e*, and accented *-y*, (which has the sound of long *i*). Most of the earlier poets take little pains to avoid such rhymes, though they are not very common in Waller's verse. Examples are numerous in 19th century poets, especially Longfellow.

Milton has *infancy glorify*. Nativ.

Waller furnishes a few specimens in the following poems:

M. 1; 26; 40; 46 (three examples); 49 (two examples); 56; 66 (two examples); Ep. 1 (two examples); 12; 17; 21; 23; Pr. 2; Epigr. 4; Frag. 10; Epit. 17; Fear of God I. (two examples); Divine Poesy I.

Denham has *sea eternity* ("Cooper's Hill"), and *by piety* ("Destr. of Troy").

Such rhymes are very common in Dryden's works. A detailed list is therefore unnecessary. They show the same peculiarities as those in Pope's verse. Examples may be found as follows: A. A. 159; 226; 291; 315;

<sup>1)</sup> Hist. of Eng. Rhythms p. 76.

<sup>2)</sup> Early Eng. Pron. III. 862; IV. 1034.

341; 481; 507; 521; 535; 604; 769; 783; 787; 989;  
H. P. II. 568.

Pope seems to have avoided such rhymes in the more finished poems of his earlier period.

No rhyme of Groups A. and B. is to be found in the *Pastorals* or in the *Windsor Forest*. But one example occurs in the *Rape of the Lock*. In the second canto of the *Dunciad* is none.

#### *Class VI. B.*

This group differs very slightly from group A. With the exception of *avarice vice* — which is probably used for the sake of convenience — these rhymes could be formed from group A. by putting the nouns ending in final-*y* into the plural, and giving the rhyming words a form that satisfies the eye. The rhyme *policies bees* is merely (i, ii).

#### *Class VI. C.*

Most of the rhymes of this group need but a very slight increase of the final accent to be perfect. Perhaps most readers would accept them without further change.

*Call equivocal, walls bacchanals, walls capitals* appear to be (AA, A).

Similar rhymes are not uncommon in 17th century poems.

##### 1. *Waller*:

admiral all Ep. 7; all admiral M. 66; all democratical Ep. 25; all funeral M. 8; all prodigal Ep. 15; fall admiral M. 66; Whitehall capitol M. 51.

##### 2. *Denham*:

all original.

##### 3. *Dryden*:

call apochryphal A. A. 664 etc.

#### *Class VI. D.*

The rhymes of this group must seek their excuse in an earlier usage, and in the obscurity of the vowels, which lend

themselves to combinations not strictly in harmony. If *one Gormorgon*, *Solomon one*, *Solomon sun* are perfect, as they must probably be considered if we make a slight change in the accents, then the other rhymes of the group must be licenses. Such rhymes were common.

Waller has *down Macedon* Ep. 6; *son Telamon* Ep. 9; *stone superscription* Ep. 6; Denham has *sun Automedon* etc.

#### *Class VI. E.*

Ellis<sup>1)</sup> half justifies *still suitable* on the ground of the obscurity of the *-ble*. The same excuse may be made for the other rhymes, though all need a shifting of the accent in order to be perfect.

#### *Class VI. F.*

These three rhymes are of course licenses, which take advantage of the obscurity of the unaccented *-as* of *operas* and venture a license in *huzzas*. For *operas* and *huzzas* I find no contemporary pronunciation. *Plays* may be compared with *way(s)*.

*Convey* kɔnvæi P; kɔnvœ C.

*Weigh* libro; *way* via, C; "A *way* to walk in; a *weigh* of cheese; ways, weighs" H.

#### *Class VI. G.*

The first two rhymes of this group are perfect (ii, ii).

*Oblige*<sup>2)</sup> obliidzh J: obliidzh D.

*Caprice nice*, *caprice vice* are doubtful, though it seems improbable that Pope intended (ii, ii). If Dryden's example is sought, we find *nice vice twice* HP. III. 1172. He has also *shine mien* O. C. 18, and *drive give* A. R. 137, all of which show as much confusion as Pope's rhymes. Waller has *alive give* Epit. 14; *like antique* Epig. 5; *retrieve dive* M. 49.

<sup>1)</sup> Early Eng. Pron. IV. 1084.

<sup>2)</sup> Cf. Earle Phil. of Eng. Tongue p. 167.

*Divine Racine* must be a mere Anglicizing of the French name.

*Lines magazines* was probably a license, which may be compared with Dryden's (HP. I. 396), *discipline line*. O. B. S. givo (mægæziin).

*Class VII.*

coins	D. IV. 349.	join'd	T. F. 495.	lie	Hor. Ep.
dines		find		joy	B.I.E.VI.97.
cries	D. II. 221.	join	E. C. 346;	line	E. C. 360.
noise		line	T. S. 342;	join	
design	M. E. IV. 7;		E. M. I. 227.	mind	T. F. 165;
coin	M. E. V. 23.	join	Hor. Ep.	join'd	T. S. 672;
design	Pas. II. 55.	line	B. II. E. I.	Lines an M.W.M. 5 p. 484.	
join		divine	267.		
divine	<i>Lines</i>	join'd	E. C. 187.	mind	
coin	p. 501.	mankind		joind	Hor. Ep.
divine	J. M. 31.	join	R. L. III. 29;	man-	B. II. Ep. II. 37.
join		mine	El. A. 359;	kind	
enjoy	E. M. III. 61.		Fab. Dry. 92.	night	Hor. Ep.
luxury		join'd	E. C. 687;	doit	B. II. Ep. II. 35.
find	E. C. 669.	mind	E. M. II. 203;	shine	Cowley I. 17.
join'd			D. III. 179.	join	
join	{ Sandys' Ghost 57.	joins	M. E. III. 131.	side	T. S. 676.
combine		mines		enjoy'd	
{ join'd	<i>Roch- ester</i> 7.	join	D. III. 309.	spoil'd	E. S. II. 38.
combind		Proser-		mild	
humankind		pino		tie	Chor. II. 25.
join'd	W. B. 15.	join	E. C. 562.	joy	
defin'd		shine		toil	M. E. I. 220.
join	Hor. Sat.	join'd	S. D. IV. 48.	pile	
dine	B. II. S. II. 147.	refin'd		vine	D. I. 303.
join	Hor. Ep.	join	El. A. 41.	join	
divine	B. II. E. I. 101.	thine			

Seventeenth Century Rhymes.

1. *Waller*:

smile toil Dedic.; join'd refin'd Dedic.; toil smile Dedic.;  
Misc. 66: style toil M. 40; side employ'd M. 41; decline  
coin M. 49; toil isle M. 50; 65; 69; reconcile toil M. 52;  
spoil'd build M. 56; employ die M. 62; disjoin'd combin'd  
Ep. 5; mind join'd Ep. 31; join shine Frag. 11.

2. *Denham* — *Cooper's Hill*:

join'd confin'd; spoils styles; reviles spoils.

3. *Dryden*:

design join O. C. 10; A. A. 67; discipline join H. P. II.  
459; join design A. A. 493; join sign H. P. I. 412; joy  
ally H. P. III. 896; refines joins loins H. P. III. 689; mine  
purloin H. P. III. 366; mine line join H. P. III. 768; Rhine  
join A. M. 299; wine sign join H. P. I. 417; coin line H.  
P. III. 155; line join A. M. 57; H. P. II. 87; guile spoil  
H. P. I. 52; while spoil H. P. I. 168; smiles toils A. A.  
912; smile toil H. P. III. 410.

*Authorities.*

*Coin* koin J; koin O; koin B; kaaïn S;  
*join* dzhuuin G.; dzhuin dzhain C; dzhuuin (sometimes);  
dzhain J; dzhain O; dzhain B; dzhain S.  
*joy* dzoï W; dzhai C;  
dzhoi G.

*soil fortasse* suil Sm.; 

soil suuil	}	<i>indifferenter</i> G; <i>soil some-</i> <i>times</i> J.
---------------	---	--

*spoil* spoil Bull.; spuuil G.; spail *sometimes* J.

*toil* toil, *fortasse* tuil Sm.; tuuil Bull.; toil tuuil *indiffe-*  
*renter* G.; tuuil G.; tãil W; toil toil C; tãil O.

This class of rhymes<sup>1)</sup> is peculiarly interesting because representing a not uncommon vulgarism of the present day. In New England it is heard most commonly in the words *oil*,

<sup>1)</sup> Earle Phil. of the Eng. Tongue p. 165; 169.



*boil, spoil*<sup>1)</sup>. Humorists like "Artemus Ward", Bret Harte, Major Downing and "Sam. Slick" use the three words cited, as well as *pint* for *point*, *pizen* for *poison*, *jine* for *join*, *brilin'* for *broiling*, *histed* for *hoisted*. These examples are of course taken from the living speech.

In the nineteenth century poetry survivals of the usage of the eighteenth and seventeenth centuries are occasionally found. Examples occur in the poems of Campbell, Wordsworth, Keats, Rogers, Moore, Coleridge, Elizabeth Browning, Byron, Scott, Tennyson<sup>2)</sup>.

On the sound of *oi* little more remark is necessary. As Ellis observes: "In the XVIIIth century, though (ai) or (oi) was the rule, (oi) was frequently heard. In the XVIII.th and XIX centuries only (oi) was recognized, although some speakers still say (oi), now considered a vulgarism<sup>3)</sup>. As early as 1773, William Kenrick in his "New Dictionary of the English Language" condemns the "vicious custom" prevailing "in common conversation", of converting *oi* "into the sound of *i* or *y*". From this censure he excepts "*boil join* and many others; which it would now appear affectation to pronounce otherwise than *bile jine*"<sup>4)</sup>.

To the lists of rhymes cited above may be added those quoted by Ellis from seventeenth and eighteenth century poets, all of which are justified by the received pronunciation of the time<sup>5)</sup>.

#### Class VIII. A.

alone	see VI.D.	alone	Pas. II. 57;	alone	T. F. 41.
consolation		one	J. M. 264.	sun	
alone	D. IV. 619.	{ alone	W. B. 302.	begun	J. M. 148.
none		{ shown		tone	
		{ none			

<sup>1)</sup> Chas. A. Bristed, quoted by Ellis Early Eng. Pr. IV. 1224.

<sup>2)</sup> Bartling Rhymes of Eng. Poets of the XIX Cent. pp. 15—16.

<sup>3)</sup> Ellis Early Eng. Pron. I. 229.

<sup>4)</sup> See also Ellis Early Eng. Pron. IV. 1032.

<sup>5)</sup> Early Eng. Pron. IV. 1036; 1084.

come	Hor. Ep.	none	T. F. 302.	{ shown
home	B.II.E.II. 95;	throne		{ alone J. M. 679.
	Epigram	none	J. M. 543.	{ one
	p. 466.	unknown		shown D. I. 147;
done	T. F. 406.	overcome	D. II. 189.	none D. IV. 257.
throne		home		son E. M. III. 228.
home	E. M. I. 97.	o'ercome	D. II. 165.	known
come		home		son Hor. Sat. B. II.
known	T. F. 523;	own	see VI. D.	own S. II. 173.
none	M. E. I. 51.	Addison		son T. S. 543.
known	E. M. III. 209;	owns	T. S. 577.	throne
one	Epit. VII. 15.	sons		won W. B. 257.
none	E. C. 10;	run	T. F. 218.	bone
own	Hor. Ep. B. I.	stone		won Basset-
	E. I. 179.	shown	see VI. D.	shown Table 39.
none	J. M. 448.	Addison		
stone				

#### Seventeenth Century Rhymes.

##### 1. Milton:

Alone upon *Arcades*; home come *Univ. Carrier* I.; won done alone. *Natir*; throne thereon *Solemn Music*;

##### 2. Waller:

Alone done Ep. 13; alone none M. 8; become home *Closing Lines*; come home M. 19; Ep. 31; come Rome M. 63; done own *Reflections*; home come Ep. 23; known none Ep. 39; D. L. II; D. L. III; none known D. L. II.; o'er-thrown one Ep. 31; one own Ep. 14; throne none M. 67; thrown sun M. 67.

##### 3. Denham:

Flows does *Cooper's Hill*.

##### 4. Dryden:

Alone one none H. P. II. 437; alone own H. P. II. 238; alone son H. P. I. 116; alone sun O. C. 6; come home A. M. 32; H. P. I. 404; H. P. III. 1283; come home sum H. P. III. 295; overcome home A. M. (Preface) 12; done

tone H. P. III. 55; known son own H. P. III. 332; none own H. P. II. 131; disown one H. P. III. 1175; shown thrown one R. L. 123.

### Authorities.

*alone* aloon G; "*alone, a loan*" H.

*begun* (o).

*bone* boon C; boon (Scotch pronunciation in 16th cent.)

*come* kum Bull. G; kəm W. C.

*done* dun G; duun (Bor.) G; "*dun done*" nearly alike H; dən W. L.

*home* (oo). See Ellis Early Eng. Pron. IV. 1036.

*known* knoon non knoon G.

[*know* knau *alii* knoo W; nhoo C.] nooun J.

*none* noon G.; "*noon*" now "nən" L; noon W.

*one* Cooper gives as nearly alike; — *own* agnosco; *one* unus; oon W. C; wən J. B; ɔn, wən Dyche; wən F.

*run* run G. In Pope's time (ə).

*shown* (oo).

*son* son Bull.; sun Sm. G. Butler; sən W; Wk;

Like sound "*sun* sol, *son* filius" C; H.

*stone* (oo)<sup>1</sup>. Though (stən) is yet heard in New England.

*sun* sun Sm. G; sən B.

son Bull.

*throne* Like sound: "*throne* solium, *thrown* jactus" C: H; truun Sa. throon G.

*tone* (oo).

*won* wən C; wən B: wən S. wun S.

1. Comparison of the authorities shows that *alone none*, *alone one*, *alone shown none*, *known none*, *known one*, *none own*, *none stone*, *none throne*, *none unknown*, *shown alone one*, *shown none*, would probably have been accepted as perfect rhymes by most of Pope's readers, although in his boyhood the tendency to the newer pronunciation was making itself felt. For Pope's successors the rhymes are mere licenses.

<sup>1</sup> Ellis Early Eng. Pron. IV. 1081.

2. All the remaining rhymes of the group are licenses (oo, e), and were such in the 17th century poems which Pope took as his models.

*Class VIII. B.*

gone	Basset-	none	Hor. Ep. B. II.	rogues	Hor. Ep. B. I.
alone	Table 15.	gone	E. II. 304.	hogs	E. VII. 27.
gone	Hor. Ep. B. II.	on	Hor. Sat. B. II.	stone	D. III. 293.
own	S. II. 155.	own	S. II. 161.	on	
gone	D. II. 311;	own	Hor. Ep. B. II.	tone	D. II. 387.
stone	Epit. IX. 11.	gone	E. I. 34.	on	
gone	T. F. 352.				
unknown					

Seventeenth Century Rhymes.

*Waller:*

On own M. 38; gone own M. 66; gone overthrown M. 56.

*Authorities.*

For *alone*, *known*, *own*, *stone* see VIII. A.

*gone* gon Dyche, B; gan S; gan L; "gun" sounded like "gone" Price.

*hog* hog J.

*on* (o). The obscure vowel *o* varies considerably in sound, sometimes approaching (a) and even (aa); on G.

*own* ["*O* interjectio vocandi; *oh* doloris vel vehementiæ; *ow* debeo" have a like sound C.] ooun G.

[*owe* (oo) C.]

Ellis finds Croxall's (d. 1752) rhyme *gone stone* perfect<sup>1</sup>). Price's pronunciation of *gone* seems to make the view possible, though it may be doubted whether the rhyme would have been universally accepted. The modifying influence of the *n* must be assumed to make the other rhymes of the group possible, and even then a slight variation from actual coincidence

<sup>1</sup>) Early Eng. Pron. IV. 1084.

of sound probably existed. *Rogues hogs*, which seems like (oo, o) was possibly (o, o), following the analogy of *catalogue*, *dialogue* etc.

*Class VIII. C.*

flood		one		sun	
nod	D. IV. 241.	John	Chaucer 11.	upon	Cowley II.5.
gone		on't		sun	
Addison	Umbra 9.	front	M.E.IV.33.	upon	E. C. 315.
none	Hor. Ep.	on		none	
gone	B.II.E.II.304.	sun	M.E.III.137.		
on	Hor. Ep.	run			
one	B. II. E. II. 96.	on	T. S. 500.		

Of these rhymes possibly *none gone* and *on't front* would have been perfect; for we find *front* front B; frant S.

All the others were probably slight licenses, which may be compared with *on begun* M. 66, *on won* Ep. 10 (Waller).

*Class VIII. D.*

adores		crowns		o'er	
pow'rs	R. L. I. 123.	owns	T. F. 242.	pow'r	E.M.IV.157.
blow's	Vert. and	down [noun]	Hor. Ep.	own	M.E.III.399.
boughs	P. 110.	own	B. II. E. II. 143.	crown	
{ brow				own'd	W. B. 32.
{ bow	T. S. 739.	frown		found	
{ below		stone	T. F. 73.	own	E. C. 408.
brow	M.E.III.253;	gown		town	
flow	Prayerp.502.	own	R. L. I. 147.	pour	M. 13.
brow	T. S. 255.	grows		show'r	
glow		boughs	Fab.Dry.21.	pours	T. S. 494;
brow	E. C. 705.	know		show'rs	D. II. 3.
grow		now	E. M. I. 93.	pow'r	Pas. I. 7;
compose	Basset-	known		more	E. S. I. 161.
vows	Table 87.	town	T. S. 818.	show	J. M. 603.
				bough	

spouse	J. M. 115.	thrown	T. S. 218.	town	Hor. Ep.
knows		crown		own	B. II. E. II.
thou	Paraphrase	town	} Rochester		244;
blow	19 (p. 463).	gown			Macer 21.
throne		alone	37.	town	Basset-
down	D. I. 29.			unknown	Table 59.

### Seventeenth Century Rhymes.

#### 1. *Milton*:

known down *Univ. Carrier* I.

#### 2. *Waller*:

allow'd show'd Epit. 17; allow so M. 43; bough brow M. 62; boughs grows M. 51; 691; crown own M. 66; Ep. 25; devour o'er D. L. IV.; down known D. L. II.; M. 55; fowl control M. 51; grow now M. 28; know now M. 44; Ep. 23; Ep. 27; now know D. L. V.; know slow M. 66; overthrown drown Epit. 15; own renown M. 64; own town M. 6911.; pour show'r Ep. 5; renown own Ep. 38; spouse knows D. L. V.; stone down M. 59; throne down Ep. 15; thrown town M. 56; throws boughs M. 15.

#### 3. *Denham* — *Cooper's Hill*:

brows flows; crown own; proud load.

#### 4. *Dryden*:

bow grow O. C. 19; control prowl H. P. III, 412; crown disown down H. P. II. 487; crown own A. R. 258; down mown A. R. 109; gown shown A. R. 35; grow prow A. M. 155; throne down crown H. P. II. 535.

Many of the words containing *ow*, sounded like German *au*, descend from an Anglo-Saxon *u*. The change of sound took place<sup>1)</sup> between 1550 and 1650. Some words in *ow* with the same sound are of French origin: *ou*<sup>2)</sup>.

<sup>1)</sup> Skeat Prin. of Eng. Etym. p. 65.

<sup>2)</sup> Full history of the form *ou* in *Early Eng. Pron.* I. 230.

The words containing *ow* (with the sound [oo]) were spelled with *aw* in Anglo-Saxon and later passed into *ow*. Some of the words had *ow* even in Anglo-Saxon.

Our list of authorities is necessarily incomplete, but in most cases we have material enough for basing an opinion.

### *Authorities.*

The words *adore*, *alone*, *compose*, *more*, *o'er*, *stone*, *throne* afford no difficulty. Each has (oo).

*blow* bloou Bull. G.

*bough* Like sound: "To *bow* the knee; *bough*; *boughs* *bowze*"

H; "*bows* torquet, *boughs* rami, *bowze* perpoto." C;

bowh, buah Bull; bou G. boo, bau J; boo B; bau S.

*bow* (arcus) boo C; boo B. L.; boo Sa; boou G.

*bow* (torqueo) bau C; bau B; bau S.

*brow* A. S. *brú breiur*; M. E. *browe*; Like sound: "*brows*; *browze*" H.

*crown* M. E. *corone*, *croune*; *croune* kroun G.

*down* (noun) A. S. *dán*; down G.

*flow* A. S. *flóran*; floou G.

*found* A. S. *funden*; found G.

*frown* M. E. *frounen* = F. *frogner*; froun G.

*glow* A. S. *glóran*; M. E. *glouen*.

*gown* M. E. *goune*; gown, gaan, geaan (*Bor*) G.

*grow* A. S. *gróran*; groou G; "*groan* and *grown*" have a like sound. P.

*know* A. S. *cnáwan*, M. E. *knowen*; knoou G; knau, *alii* knoo W.; "*Nearly alike*; *know* *gnaw*; *known* *gnawn*, H."; nhoo C.

*known* nooun J.

(be)-*low* A. S. *láy láh*; M. E. *lauh*, *lah* loou G.

*now* A. S. *nú*; M. E. *now*, *nou*, *nu*; næu J.; nou Sa. G.

*own* [See VIII. B. *Authorities*].

*pour* M. E. *pouren*; puur pour Sm.; pour *Hart*; pour G; pourer Butler; pœur O.

Cooper and Price unite *pour* fundo and *power* potes-

tas; Hodges gives as nearly alike; "He hath no *power* to *powre* it out; to *poire* (out); the *poore*."

*pow'r* *pou'er* Sm. Hart; *pour* G.; Butler. [See *pour*].

*show* (oo) See VIII. A.

*show'r* A. S. *scír*; M. E. *schour*.

*sponse* O. F. *espouse*.

*toun* A. S. *tún*; M. E. *toun*; *toun* G.

*thou* A. S. *ðú*; M. E. *þow* [Piers Plowman I. 142; 145]

*dhou* Sa., Sm., Gill.; *dhuu* Bull; "Nearly alike" *thou*,

*though* H.

*throw* "throw*n*, *throne*; *throat*; if he *throw't* away" H. C.

*throou* Bull. G.

*row* O. F. *rou ro*; M. E. *row rou*; *rou* Sm.

Before passing to the rhymes themselves another preliminary word is necessary. Words spelled with *ow* were very loosely used by poets in the 17th century. Ellis quotes<sup>1)</sup> Pope's *brow grow*, *ours woes*, *own toun*, *adores pow'rs*, Gay's *known toun*, Croxall's *brow roe*, Beattie's *power store*, and pronounces them at best (oo) (ou). Many of them must have been eye-rhymes based upon a mere analogy.

1. The following rhymes appear to have been perfect: —  
*blows boughs*, *show bough*, *grows boughs*. The rhymes  
*pour show'r*, *pours show'rs* were perhaps perfect, but  
the authorities are not very clear.
2. The other rhymes must have been licenses, partly excusable for Pope on account of their frequent use before his time.

---

<sup>1)</sup> Early Eng. Pron. IV, 1084.



*Class VIII. E.*

abhor	Hor. Ep.	abodes	M. 71.	rode	T. F. 212;
more	B. I. E. I. 65.	nods		God	D. I. 323;
abhors	S. D. II. 5.	bestow'd	J. M. 63.	show'd	E. C. 94.
whores		God		trod	
abode	El. A. 127;	Gods	T. S. 273;	toad	Ep. A. 319.
God	287.	abodes	292.	abroad	
abodes	W. F. 229;	John	W. B. 125.	wroth	J. M. 700.
Gods	U. L. 13;	alone		oath	
	T. S. 596;	load	Ep. A. 217.		
	T. S. 835;	abroad			
	E. M. I. 125;	road	E. M. II. 115;		
	E. M. III. 255;	God	D. IV. 471;		
	D. III. 133; 207.		E. M. IV. 331.		

*Class VIII. F.*

cross	Ep. A. 17.	engross	M. E. III. 249.	gross	M. E. I. 17.
engross		Ross		moss	

*Class VIII. G.*

boast	E. M. II. 101.	coast	Argus 1.	lost	E. C. 480;
frost		toss'd		boast	T. S. 849;
boast	Pas. I. 9;	frost	T. F. 53.	lost	D. II. 293.
lost	E. C. 496;	coast		coast	
	E. C. 522;	frost	To Mr. C.	most	M. E. II. 233;
	R. L. V. 143;	host	(p. 488).	lost	Basset-Table
	S. P. 65;	ghost	St. C. 104;		25.
	T. F. 503;	lost	Epit. XIII. 5.	toast	R. L. IV. 109.
	Hor. Sat.	host	Gulliver I. 30.	lost	
	B. II. S. II. 151;	lost		lost	
	E. S. I. 113;			const	E. M. II. 167.
	D. IV. 169;				
	Basset-Table				
	85; 97.				

Seventeenth Century Rhymes.

*Group E.*

1. *Waller:*

abode abroad M. 41; abode God Ep. 40; abroad show'd M. 66; gods abodes M. 46; Ep. 2; load abroad M. 28; Ep. 9; note thought D. L. II; show'd abroad M. 50; thought wrote D. L. II; wrote thought Ep. 18; Divine Poesy I.

2. *Dryden:*

abode God A. M. 279; H. P. II. 707; III. 1211; abode rod H. P. III. 1259; God abode A. A. 735;

3. *Milton:*

God abode untrod *Natir*; God load trod rod *Sonnet IX.*

*Group F.*

*Dryden:* close [adj.] cross A. M. 169; gross cross A. M. 233; gross loss R. L. 322.

*Group G.*

1. *Waller:*

boast cost M. 56; boast lost M. 59; 60; Ep. 22; lost coast M. 66; tost coast M. 69 II; Ep. 3; tost ghost M. 46.

2. *Denham Cooper's Hill:*

boast lost.

3. *Dryden:*

boast lost A. M. 299; A. A. 829; lost coast A. M. 2; H. P. II. 561; lost most R. L. 278; most lost H. P. III. 523; tost boast H. P. I. 430; tost coast A. M. 33.

*Authorities.*

*abhor* (Bull, G.) abhor.

*abode* abood [Ellis Early Eng. Pron. I. 227] abrood G.

*abroad* æbraad J; abraad B. S. O.

*alone* See VIII. A.

*bestow'd* bistoooud G.

*boast* boost G.

*coast* "cost, coast," nearly alike H. koost Bull.

*cross* *krōs* or *kras*.

[Ellis Early Eng. Pron. I. 225.]

*engross* *ingruus* O; *engrōs* B.

*ingroos* S.

*frost* *fraast* C; *frast* B. S.;

*frost* G.

*God* "*God, goad*" nearly alike. P.

*God* Sa. Sm. G.

*gross* [See *engross*] *groos* J.

*host* *hōst* B; *noost* B; *cost* P; *oost* (often) J.

*ghost* *goost* C; *guust* O; *goost* B. S. "*go'st vadis, ghost spiritus*" C.

*John* *Dzhon* G; *Dzhon* J.

*load* *lood* G.

*lost* *laast* C; *lōst* B; *last* S.

*more* *moor* [Ellis Early Eng. Pron. I. 227].

*moor* Sm. G: "*moor*" Ch; *mooer* O;

*moor* S.

*moss* *mos* Sm.

*most* *moost* G; *moost* C; *mōst* "*o court*" M: *muust* O; *mōst* B; *moost* B.

*oath* *ooth* Bull, Ch.

*road* "*rod, rode, road, hard-roed; my daughter Rhode, rowed apaco, roads Rhodes*"; similar sound. H.

*rode* [See *road*].

*show'd* [See VIII. A.].

*toad* *tood* Ellis Early Eng. Pron. I. 228.

*toast* "*tohist*" L; "*tost agitatus, taste panis tostus*" C. (unlike sound).

*toss'd* *tos'ed* G.

*tost* "*tasst*" L.

*trod* *trōd* or *trad*, Ellis Early Eng. Pron. I. 225.

*whore* *nuur* P. C. J. S; *noor* O. B.

*wroth* (wroth *wrooth*) Bull; (wrooth *wrooth*) G.

Groups E. F. and G. have much in common. The vowel sounds in the three groups are (oo, o) as the words are now usually pronounced. The evidence of the authorities shows

that the present pronunciation was already established for the majority of the words. With the possible exception of *abode God*; *abodes nods*; *John alone* and a few others in Group G. it is probable that all of these rhymes would have been accepted without question in the 17th century — a time when pronunciation was remarkably careless in the use of the vowel *o*.

1. Group E. must be called a group of licenses for Pope's time, but may be excused by 17th century usages.
2. Group F. is somewhat doubtful by reason of clashing authority, but is probably allowable.
3. Group G. is transferred bodily from 17th century poetry to that of the 18th. In the 17th century *lost* is (laast) to Cooper, but analogy and unlimited poetical usage excused the doubtful combinations. *Frost host*; *host lost*; *most lost* remained still perfect. The others were licenses.

*Class VIII. H.*

Amours	W. B. 154.	rooms	Gulliver	strook	T. S. 79.
doors		honey-	II. 55.	broke	
chose	Basset-	combs		yore	M.E.III.351.
lose	Table 51.	road	W. B. 245.	poor	
domes	S.D.II.115.	wood			
hecatombs		rows	R.L.I.137.	doom	E. C. 685.
door	Hor. Ep. B.I.	billet-doux		Rome	
poor	E. VI. 116.	so	Epig. III. 3.	foredoom	R. L. III. 5.
look	T. S. 755.	do		home	
bespoke		spoke	W. B. 182.	foredoom	R. L. V. 139.
look	J. M. 85;	look		Rome	
spoke	D. IV. 51.	store	W. B. 42;	Rome	D. I. 145.
matadores	R. L. III. 47.	poor	M.E.II.149;	Broome	
moors			M.E.III.171;		
			Hor.Sat.B.II.		
			S. II. 117.		

Seventeenth Century Rhymes.

1. *Milton.*

Lose close *Nativ*.; strook took *Nativ*.

## 2. *Walker.*

Adore moor Ep. 10: blows lose Ep. 34: bow [noun] you Ep. 40: do know Ep. 12: do so Frag. 10: foe too Ep. 31: home doom M. 52: know do M. 66: know you Ep. 23: look strook M. 52: lose foes M. 52: lose grows M. 66: owe too M. 40: owe two Ep. 14: poor store M. 43: show too M. 62, II; show you M. 56: slow too M. 36: slow do Frag. 10: so too M. 24: store poor M. 56: Epit. 16: strook look M. 4: strook took Ep. 32: thro' do Ep. 32: took strook M. 66: two go M. 63: you bestow Ep. 40: you go M. 65.

## 3. *Dryden.*

Blow too H. P. II. 326; fro do A. M. 10; go too A. R. 65; loom home A. M. 181; loose impose A. R. 151; throw too so H. P. II. 20; too do A. A. 886; broke shook A. A. 175; book spoke A. A. 654.

## *Authorities:*

*Amour* a-moor B; a-muur S.

*billet-dour* No authority. Probably (uu).

*broke* brook G.

*chose* tshooz G.

*comb* koom G.

kuum J. O; koom D. R. S.

*do*. Like sound; "doe, do, dough, dow" P; duu Sa. Smith;

du G. Bull; duu *rectius* doo W; duu M. J.

*dome* Probably (oo) Ellis I. 227.

*doom* Probably (uu). Ellis I. 227.

duum G.

*door* duu'er *sometimes* J; duur Sm.; door O. B. S; "doer

actor, door ostium, (like sound)" C; door L.

*hecatomb* hek-artom J.

*home* (oo) Ellis I. 227.

*look* lək, *better* luk J.

luuk Sm. Bull. G.

*lose* luuz M.

*matadore* (oo) Ellis I. 227.

*moor* moor C. O. L. B. S.

*poor*<sup>1)</sup> puur G. Sa; Like sound; "*poor* one in want; *pore* to fix ones eyes and mind upon anything" P;

*poor* C. O: puu'er *sometimes* J; puur B. S.

*road* [See VIII. E.].

*Rome* Ruum P; Ruum = "*room*", different from "*roam*" C.

M. J; Ruum Røm O; Ruum B; Ruu'm Bull.

*room* ruum Bull.

*row* (oo) H; roou Bull.

*so* "*So*; to *sow* the seed; to *sew* a garment" H; *soo* C.

C; soo Sa.

*spoke* spook (i).

*store* (oo) Ellis I. 227.

*strook*: struk G; strook G.

*stroke* strook G.

*wood* wød P; wud C; wød *better* ud J; wud Sm. G.

*yore* (oo) Ellis I. 227.

---

This group like the others shows the influence of the 17th century.

1. Among the rhymes which may be called strictly correct in Pope's time we may class the following: Amours doors; door poor; matadores moors; rooms honey-combs; store poor; yore poor; doom Rome; foredoom Rome; Rome Broome.<sup>2)</sup>
2. More doubtful are: chose lose; domes hecatombs; rows billet-doux; so do. It seems probable that the time was already past which could have found them perfect. Pope has for example *true billet-doux* R. L. I. 117.
3. Ellis speaks<sup>3)</sup> of the "old rhymes of (oo, uu) depending upon the still older (oo, oo) in *took spoke* etc." With such licenses we may class *look spoke*; *spoke look*; and possibly *strook broke*.
4. *Roud wood* is a mere license:

---

<sup>1)</sup> I have heard (*poor*) from Englishmen.

<sup>2)</sup> Ellis Early Eng. Pron. IV. 1084; Earl. Phil. of Eng. Tongue 166.

<sup>3)</sup> Ellis IV. 1084.

*Group K.*

blood	J. M. 172;	floods	W. F. 47;	stood	W. F. 337.
good	J. S. 47.	woods	El. A. 169.	flood	
blood	T. F. 125.	good	E. C. 303;	wood	Pas. IV. 63;
stood		blood	E. C. 725;	flood	E.M.III.119.
blood	T. S. 323;		U. L. 29.	woods	W. F. 213;
wood	T. S. 737.	stood	Chor. I. 5;	floods	W. F. 219;
cou'd		blood	S. P. 125;		W. F. 385;
blood	J. M. 7.		T. F. 161;		St. C. 115;
flood	S. P. 185;		J. M. 377;		Fab. Dry. 84;
stood	M.E.III.135.		T. S. 388;		E. M. III. 57;
flood			Fab. Dry. 27.		M. E. V. 7;
wood	E. M. I. 215.				Gulliver I. 19.

*Group L.*

embu'd	T. S. 729.	food	E. M. I. 83;	food	Pas. IV. 37;
blood		blood	E.M.III.265.	flood	E.M.III.219.

*Group M.*

1) Charron	M.E.I.87.	uncommon	Lady at	Wood	
buffoon		woman	Court	God	E.M.III.155-
Gods	Vert. and		[p. 478].		
woods	Pom. 75.				
2) dull	Hor.Ep.B.II.	fool	E. C. 588;	skull	
school	E. II. 200.	dull	E. S. II. 132.	fool	J. S. 7.
3) come	S.D.IV.160;	come	E.M.III.161.	tomb	To. Mrs. B.
doom		tomb		come	[p. 476].
come	S. D. IV. 214;	doom	W. F. 381;	womb	
room	Basset-Table 1.	come	R. L. III. 27;	come	T. S. 87.
			S. P. 91.		

*Group N.*

endu'd		full	E.C.148[SeeX.B.]	wood	
good	E. M. III. 13.	rule	[Ellis Early Eng.	food	E. M. III. 99.
good			Pron. IV. 1084.]		
food	E. M. III. 27.				

*Group O.*

brows	D. II. 327.	mouth	Lines	sour	Hor. Sat.
ooze		truth	[p. 484].	poor	B. II. S. II. 33.
cowl	E. M. IV. 199.	owls	D. I. 271.	youth	Sandys'
fool		fools		mouth	Ghost 17.
		proud	S. D. IV. 19.		
		good			

Seventeenth Century Rhymes.

Group K.

1. *Milton:*

stood blood *Nativ:* stood bud *March. of Winchester;*  
good flood *Lycidas;* good blood *Sonnet 7.*

2. *Waller:*

Blood good *Dedic;* M. 51; Fear of God II; blood stood  
M. 36; blood understood M. 33; Ep. 23; done soon M. 30;  
good blood M. 5; M. 64; Ep. 15; Ep. 31; stood blood M.  
66; stood flood Ep. 1; wou'd mud M. 69 III.

3. *Denham Cooper's Hill:*

Soon undone; wood flood.

4. *Dryden:*

Blood food H. P. I. 134; blood good H. P. III. 364; blood  
understood H. P. I. 428; blood wood A. A. 96; H. P. I. 13;  
brotherhood blood H. P. III. 685; code understood blood  
H. P. III. 466; flood good H. P. II. 277; flood mood good  
H. P. II. 272; flood stood A. M. 99; good blood A. M. 263;  
A. A. 293; 325; 640; misunderstood blood H. P. I. 276;  
stood blood H. P. I. 434; stood good blood H. P. III. 141;  
stood flood A. M. 184; understood blood H. P. I. 424; under-  
stood abroad H. P. II. 430; wood blood H. P. III. 263;  
withstood flood A. A. 819.

Group L.

1. *Milton:*

Flood mood *Lycidas.*



2. *Waller:*

Boon won Ep. 18; understood food M. 4.

3. *Dryden:*

Food blood H. P. III. 976; 1279; good food A. A. 120.

Group M.

1) 1. *Waller:*

Stock took Epit. 17.

2. *Dryden:*

Took flock A. A. 128.

2) No examples collected.

3) 1. *Milton:*

Tomb comb *Comus* 879;

2. *Waller:*

Come doom Ep. 31; come womb Ep. 3; room come M. 46; M. 51; tomb come M. 46.

Group N.

1. *Waller:*

Understood food M. 4.

2. *Dryden:*

Could food H. P. III. 1223; wood food flood H. P. I. 521.

Group O.

1. *Waller:*

Now too M. 51; too allow M. 50; use house M. 27; you bow (verb) Ep. 31; you now M. 21.

2. *Dryden:*

Devout foot H. P. III. 495; flood proud A. M. 298; house use H. P. III. 993; now do H. P. III. 121.

*Authorities.*

The following words were pronounced as at present: *brows, cou'd, cowl, embru'd, endu'd, God, nod, rule, tomb, truth, womb*, and probably several others, for which we will give the authority.

*blood* bluud Sm; blød P, L; O. B. S.

blud Bull, G.

*buffoon* [Fr. *bouffon*] Probably (uu).

*come* [See VIII. A.].

*cou'd* Possibly lengthened (uu) H. C. L; Bull. G. *kould* P:

kuuld C: kuud J.

*doom* [See VIII. H.].

*dull* Became (o) in 17th century. [Ellis Early Eng. Pron.

I. 226]. dul Sm. G.

*flood* flød O. B. L. J. P.

flud, flød C; fluud Sm.; flud G.

*food* fuud G.

*fool* fuul Sa. Sm. G. C.

*full* ful [Ellis Early Eng. Pron. IV. 1084.] (u) Sm. Bull. G.

M. J: ful C.

*good* guud, gud? Sa, Sm; gud G; gød P; gud; gød, *better*

gud J.

*mouth* mouth G; Butler; "mauth" L.

*ooze* Probably (uu) uuz G: ooz? G. [Ellis Early Eng.

Pron. I. 229].

*poor* [See VIII. H.].

*proud* A. S. *prūt*; M. E. *prud*, later *proud*; proud Butler, G.

*room* [See VIII. H.].

*school* "school, skull"; sounded alike P. Skuul Sa.

*skull* Became (o) in 17th century. Ellis Early Eng. Pron.

I. 226 skul Sm.

*sour* suur Bull; Like sound — "sore, sower, sour, sirore" C.

*stood* stød P; stud C; stød, *better* stud J; stuud B; stud F.

S.; stuud G.

*uncommon* konron C.

*woman* wōmæn P. O; umæn J; wōm'in B.; wumæn S;

wum'an G: wuurman Butler.

*wood* wōd P; wud C; wōd *better* ud J. "wood, dying stuff;

wood fewel, timber", like Sound P.; wud H; L.

*youth* Juuth? Sa; Juth Bull; Jyyth G; Juuth Butler; Jiuth

P; Jiuth C; Joth J.

Of Group K it is enough to note that with the exception of *flood nod*, which was always a license, the words here grouped would have rhymed in the 16th century. The tendency which showed itself at the close of the 17th century to say (gød), (stød), (wod) may perhaps be held to excuse the combinations. But this seems to have been a transitory pronunciation which existed for a time side by side with the older — now the present — pronunciation. As usual, Pope copied the 17th century poetical usage, even though it had become for his century a mere tradition.<sup>1)</sup>

---

Group L. is based on the usage of the 16th century.

---

Group M. 1) contained nothing but licenses for Pope's readers.

M. 2) These three rhymes had become in Pope's day (ə) (uu) and at best had never been more than (u), (uu).

M. 3) The rhymes in 3) had become licenses in the 18th century, although they are justified by earlier usage.

Group N. is merely a combination of long and short vowels (u, uu).

---

Group O was probably contrary to the usage of Pope's day, yet singularly enough each of the words in the group has had at some time or other the vowel sound (uu).

The Group should be compared with VIII D. in order to appreciate how freely Pope used words in *ou* and *ou* to satisfy the exigencies of his rhymes.

---

The entire set of rhymes in class VIII. offers unusual difficulty; and the lack of contemporary authority will allow us nothing more than a probable opinion in many cases. Yet we have evidence enough to show Pope's inconsistency with himself and very frequently with the pronunciation of his own century.

---

<sup>1)</sup> Ellis Early Eng. Pron. IV. 1084.

**Class IX. A.**

bruise'd	W. F. 18.	fools	M. E. II. 119.	ridicule	E. S. I. 61;
confus'd		ridicules		fool	D. IV. 547.
Cure	Hor. Ep. B. II.	fume	Gulliver IV.	secure	S. D. IV. 140.
poor	E. I. 225.	groom	27.	poor	
endure	T. F. 509.	peruse	E. C. 128.	use	R. L. V. 29.
poor		Muse		lose	

The license in these rhymes is not striking, but still a license. "After the middle of the XVIIth century the long *u* became (iu) after a consonant in the same syllable, and this sound has remained; in the XVIIIth century, as at present, after (r) it is pronounced (uu)"<sup>1)</sup>. The *oo* and *o* are of course (uu), and each rhyme is (uu, iu).

**Class IX. B.**

Shew blue	W. B. 255.	shew few	T. F. 462.
shew do	M. E. I. 101.	shew prose	D. I. 273.

With these forms, we may compare the following; show below W. F. 231; show do J. M. 516; shown own alone J. M. 549.

1. *Waller* has with stood shew'd. Ep. 32.

2. *Dryden* foreshew<sup>2)</sup> you A. R. 322; conclude shew'd O. C. 5; prow show A. M. 66; show too A. R. 256; show you H. P. III. 88; two show go H. P. III. 532.

The pronunciation of this very doubtful word *shew* or *show* is discussed at length by Ellis<sup>3)</sup> without reaching any demonstrable conclusion.

Authorities are as follows:

*shew* shew Bull. Sm. G. Butler; [*shews* shoouz G].

shuu shew C; shoou, shoo (which may be) shiu J: shiu O; shoo B.

As "nearly alike", Hodges writes: „Why do you wear out your *shoos* to see the *shewes*?"

Cf. Sweet, Hist. of Eng. Sounds p. 352.

<sup>1)</sup> Ellis Early Eng. Pron. I. 227.

<sup>2)</sup> On the double form see Christie "Select Poems of Dryden" p. 231.

<sup>3)</sup> Early Eng. Pron. I. 141.

The simplest solution appears to be to assume a double pronunciation (oo) and (iu) or (uu), which brings all the rhymes into harmony. We may note that Ellis<sup>1)</sup> finds Dryden's *shew bough* nearly perfect.

*Class X. A.*

above	S. P. 181.	improve	St. C. 122.	move	Chor. II. 84;
grove		above		love	Cato 9;
above	T. S. 839;	improve	W. B. 215;		V. and P. 122;
Jove	E. M. I. 41.	love	E.M.III.133.		S.P.17;S.P.89;
alcove	M. E. III. 307.	Jove	T. S. 109;		S. P. 242;
love		above	T. S. 243.		El. A. 67;
approve	Chor. II. 13;	Jove	E. C. 376.		El. A. 153;
love	Ep. A. 293.	love			J. M. 434;
approv'd	Epit. IV. 5;	Jove	T. S. 413.		J. M. 561;
lov'd	Epit. XIV. 7;	more			V. and P. 67;
	M. E. V. 71.	love	Pas. I. 77;		Hor. Ep.
approves	W. F. 235;	grove	Pas. III. 8;		B. I. E. I. 55;
loves	J. M. 282;		St. C. 79.		S. D. II. 21;
	M. E. I. 202.	loves	M. E. IV. 93.		Kneller 1;
approv'd	Ep. A. 143;	groves			Prayer 11
belov'd	Epit. IX. 3.	loves	W. B. 361.		[p. 502].
disapprov'd	E. C. 576.	approves		mov'd	S. P. 47;
lov'd		love	T. S. 392.	lov'd	El. A. 351.
disapproves	El. A. 259.	Jove		moves	Basset. Table
loves		loves	Chor. II. 7.	loves	91.
grove		reproves		move	M. E. III. 227.
above	Pas. II. 79;	love	Basset - Table	self-love	
grove	Pas. II. 23;	stroke	37.	prove	T. S. 302;
love	Pas. III. 75;	move	T. F. 444.	Jove	T. S. 364.
	E. S. II. 66;	above		prove	E. C. 532;
	Hor. Odes	move	M. 11;	love	S. P. 3;
	B. IV. O. I. 21.	dove	W. F. 187.		S. P. 201;
groves	Pas. I. 65;	[doves]			El. A. 87;
loves	Pas. IV. 89;	move	Pas. III. 41;		El. A. 385;
	W. F. 409.	love	Pas. III. 83;		J. M. 764;
			St. C. 95.		Waller II. 9;
					M. E. I. 133;
					Basset-Table 78.

<sup>1)</sup> Ellis IV. 1036.

prov'd	E. C. 102;	remove	Pas. II. 87;	remov'd	Epit. II. 11.
belov'd	T. S. 674.	love	Pas. III. 29;	lov'd	
remove	Hor. Ep.		Pas. III. 87;	rove	Gulliver IV. 19.
grove	B. II. E. II. 56.		S. P. 51; 258;	love	
removes	Pas. I. 13.		El. A. 79; 193;	roves	Gulliver II. 51.
groves			El. A. 231;	loves	
			Ep. A. 29;	strove	Fab. Dry 41.
			E. S. II. 74;	above	
			Epit. IX. 7.	unmov'd	M. E. II. 165.
				lov'd	

### *Seventeenth Century Rhymes.*

#### 1. Waller:

above Jove M. 1; approve love M. 66; grove love Dedic; M. 42; Jove love M. 2; Ep. 4; grove move M. 57; love approve M. 44; love grove M. 56; love move M. 9; 19; 22; 29; 32; Ep. 12; love prove Ep. 2; move love M. 46; 69i; Ep. 2; Ep. 6; Ep. 27; Div. Love III; love remove Ep. 38; Div. Love IV; moves loves Ep. 2; Ep. 8; prove Jove M. 1; love Jove M. 8; prove love M. 12; 18; 26; 45; 46; 59; Ep. 12; 14; 17; 32; 33; remove love Ep. 11; strove above Epit. 15; strove dove Ep. 17.

#### 2. Denham — *Cooper's Hill*:

groves loves; move love p. 8; p. 13; love move; move strove.

#### 3. Dryden:

above move O. C. 32; A. M. 183; above strove A. M. 281; dove above remove H. P. III. 1256; Jove approve O. C. 20; love strove O. C. 22; A. M. 49; love remove above H. P. III. 677; lov'd remov'd H. P. III. 208; move above A. M. 16; H. P. II. 218; H. P. III. 618; move strove A. M. 57; 89; remove love A. A. 25; prov'd lov'd H. P. III. 799; approve love H. P. III. 706; prove love H. P. III. 898; remove love A. A. 25; 487; strove love H. P. III. 30.

### *Authorities:*

*abore* *abuv* Bull. G.; *æbav* P. C. M. J.

*dore* "*abore, dore, glore, lore, shore*" have "a short *u*, but

somewhat obscure, almost as a middle sound between short *o* and short *u*' [that is (ə, ʌ) as between (o, u<sup>1</sup>)]".  
dæv W. J.

*grove* "Groves loves *Pope*, grove love *Johnson*, rove love *Smollett*. grove above *Gay* . . . . moves doves *Pope*, prove love *Pope* . . . . . These seem to have held their place from pure convenience" <sup>2</sup>).

*zore* luuv Sm: luv G. *et passim*; "loor" Ch; læv W: løf M: løv J.

*more*<sup>3</sup>) muuv G. Butler; muuv *rectius* moov W.; mæv P. J; muuv C. M. J; mæv, muuv O; muuv D. B. S.

*prore* pruuu Butler; præv P.; pruuu C. M; præv; pruuu O; pruuu D. B. S.

*rore* roov Sm.

To this not altogether perfect list we may add *Jore* Dzhoov G.

It is possible that all of these rhymes should be regarded as licenses in Pope's day. *Prore*, *more*, seem to have had a transitional pronunciation at the beginning of the 18th century, and it is quite possible that Pope would have excused his freedom by appealing to the 17th century usage, when most of these rhymes would have been accepted. But the modern pronunciation was at least already recognized, and hardly any defence other than tradition and convenience can justify these slovenly combinations.

In this case, as in so many others, Pope transferred bodily to his own verse the rhymes of Waller, Denham, Dryden and other 17th century poets. That this is no proof of harmony with received pronunciation in his day is proved by examination of 19th century poets, who have even less excuse<sup>4</sup>) than Pope. Longfellow furnishes several<sup>5</sup>) examples: 1 a; 36 b; 128 b; 219 b; 270 a.

<sup>1</sup>) Lediard, quoted by Ellis, Early Eng. Pron. IV. 1042.

<sup>2</sup>) Ellis Early Eng. Pron. IV. 1084.

<sup>3</sup>) Earle Phil. of Eng. Tongue 169.

<sup>4</sup>) Ellis Early Eng. Pron. I. 245—246.

<sup>5</sup>) See also Bartling Rhymes of Poets of XIXth. Cent. p. 20.

**Class X. B.**

{along Hor. Ep. strong B.II.E.II.171. tongue	tongue Hor. Ep. long B.II.Ep.II.155. tongue	young E.M.IV.218. long
long R. L. I. 115. tongue	song S. P. 155. wrong	full E. C. 148 rule [See VIII.N.]
song Hor. Ep. tongue B.II.E.I.205.	D. II. 377. tongue	

Seventeenth Century Rhymes.

1. *Milton*:

Among song Il. Pen.: long among *Comus* 1006.

2. *Waller*:

long tongue M. 59; song young M. 1; wrong hung M. 38;  
wrongs tongues M. 14; young strong M. 67.

3. *Dryden*:

along tongue H. P. III. 1153; long tongue H. P. II. 29;  
strung song A. A. 196; thong tongue A. A. 509.

*Authorities*:

*long* loq G.; A. S. *lung*; M. E. *long*; loq W:

*song* A. S. *sang*; M. E. *song*; soq G.

*strong* A. S. *strung*; M. E. *strong*

*tongue* A. S. *tunge*; M. E. *tunge tonge*; P. and H. group  
*tongues tongs*; tuq G.

*wrong* wroq (*wroq*) G.; A. S. *wrang*; M. E. *wrong*.

*young* A. S. *geong*, *giung*, *iung*; M. E. *yong yung*; juq Sa.

Sm. Bull, Butler, G.; joq C.

*full* ful Sm. Bull. G; ful C; ful M. J. B. S.

*rule* riul ruul S; rryl Bull. G.

All these rhymes were licenses, the difference of vowel sound being already recognized in the Anglo-Saxon period. It is possible that to some seventeenth century poets the rhymes of *tongue* with *song*, *long strong wrong* would have been perfect. But the new pronunciations must have been established in Pope's time. He has *sprung tongue* T. F. 479; D. II.



415; *sung tongue* W. F. 271; El. A. 65; Ep. to Oxford 1; *sung tongue rung* St. C. 113. He rhymed, therefore, as convenience<sup>1)</sup> dictated.

In *full rule* we have the common license of a long and a short vowel rhyming<sup>1)</sup>.

The usual excuse of the poverty of the language can be made also in these cases, but it is possibly worth noting that five of the eight examples are taken from the works of the poet's ripest period.

*Class XI. A.*

aboard	Hor. Ep.	burn'd	S. P. 193.	Lord	Hor. Ep.
Lord	B.I.E.I. 159.	scorn'd		word	B. I. E. VI. 99.
ador'd	Univ. Prayer 2;	charms	Pas. III. 9.		J. M. 708.
Lord Ep.	to Blount I. 43.	warms		Lords	E. S. II. 173.
adorn'd	T. S. 65;	cord	D. IV. 29.	affords	
mourn'd	U. L. 53.	world		mourn	Pas. IV. 19.
afford	Hor. Ep.	course	Gulliver	adorn	
Lord	B.II.Ep.II.232.	horse	IV. 109.	mourn	Pas. III. 21.
affords	M.E.III.345;	court	Ep. A. 115	forlorn	
Lord's	Hor. Ep. B II.	short		mourn	S. P. 173;
	Ep. I. 310.	{ earth		return	D. III. 147.
afford	& Kempis 11;	{ birth	Rochester 4.	mourn	W. F. 311;
word	Macer 5.	{ forth		urn	T. S. 105;
Arms	M. 53;	effort	Hor. Ep.		M.E.IV.125;
warms	St. C. 36.	Earl's-court	B.II.E.II.		E. S. I. 179;
board	E. C. 416;		112.		Ep. to Jervas
Lord	J. M. 341;	force	Hor. Sat.		27.
	J. M. 406;	horse	B. II. S. I. 27;	mourn'd	Ep. to Earl
	Ep. A. 328;		Gulliver III. 31;	adorn'd	of Oxford 3.
	Hor. Sat. B. II.		Hor. Ep. B. I.	mourns	E. M. I. 277.
	S. VI. 159.		Ep. I. 15.	burns	
born	E. M. III. 19.	forms	Dorset II. 21;	preferr'd	E. M. II. 161.
return		worms	Ep. A. 169;	guard	
born	J. M. 260.		To Moore 2.	quarter	Hor. Ep.
turn		forth	T. F. 322;	martyr	B.I.E.I. 150.
borne	T. S. 837.	worth	M.E.III.343.	resort	R. L. III. 9.
adorn		horse	E. C. 86.	court	
burn	D. III. 105;	course		resorts	T. S. 668.
mourn	Verses 9	Lord	R. L. III. 49.	courts	
	(p. 500).	board			

<sup>1)</sup> Ellis Early Eng. Pron. IV. 1084.

restor'd	D. IV. 653.	sword	J. M. 75.	word	M.E.III.359.
word		Lord		board	
return	D. I. 241.	torn	Pas. III. 91.	word	J. M. 166;
unborn		born		Lord	Hor. Ep.
scorn	M. E. II. 59.	turn			B. II. Ep. II. 13.
borne		Sunday-	M.E.III.379.	words	Hor. Ep.
short	Hor. Sat.	morn		Lords	B. I. E. VI. 48.
court	B. II. S. I. 91;	unexplor'd	R L. I. 9.	word	Hor. Ep.
	Hor. Ep.	Lord		sword	B. II. E. I. 398.
	B. I. E. VII. 3.	urns	D. II. 11.	works	R. L. IV. 53.
sort	E. C. 322;	horns		corks	
court	D. IV. 337;	urn	Farewell to	worn	E. C. 446.
	D. IV. 567;	mourn	London	turn	
	Inscription		(p. 479).	worth	Hor. Ep.
	(p. 500).	warms	T. S. 714;	forth	B. I. E. I. 89.
stor'd		arms	D. II. 81.		
Lord	M.E.IV.133.				

#### Seventeenth Century Rhymes:

##### 1. *Waller*:

Word sword Misc. 3; 46; Ep. 32; force horse Misc. 3; 22; Ep. 1; forc'd unhors'd M. 69. III.; horse force Misc. 60; resort court Misc. 8; Ep. 31; Misc. 66; afford lord Misc. 36; born mourn Misc. 36; scorn worn Misc. 40; lord ador'd Misc. 46; North forth Misc. 51; forth North Ep. 15; worth North Epit. 15; sword lord Misc. 52; Ep. 31; word board Misc. 66; work York Misc. 66; mourn return Misc. 67; borne adorn Misc. 69 I.; return worn Misc. 69 I.; scorn return Ep. 4; burn mourn Ep. 5; forth worth Ep. 11; Ep. 28; Ep. 31; Ep. 32; borne scorn Ep. 12; Ep. 27; scorn mourn Ep. 15; adorn borne horn Ep. 24; born worn Ep. 32; afford word D. L. I.; Fear of God I.: Lord word D. L. I.; scorne borne Divine Poesy I.

##### 2. *Denham* — *Cooper's Hill*:

court resort; courts resorts.

##### 3. *Dryden*:

board abhorred A. A. 619; adorned mourned A. A. 831; force worse H. P. II. 120; afford bird A. M. 87; affords

birds H. P. III. 955; H. P. III. 1250; afford Lord H. P. 695; board Lord H. P. III. 960; born turn A. A. 963; mourn return A. M. 34; mourn'd return'd A. A. 823; heard guard O. C. 30; A. M. 103; resort court A. M. (Preface) 51; restor'd Lord A. M. 31; A. A. 1030; scorn return A. A. 275; torn scorn A. A. 399; sort court A. A. 682; sort sport R. L. 238; sort export H. P. II. 563; sword lord A. A. 761; H. P. III. 702; stirred sword H. P. II. 599; word record R. L. 392; urged forged H. P. II. 232.

This class of rhymes may be shortly described as the *r* class. With the exception of some few words noted below the rhymes appear to be forced, and the influence of the *r*<sup>1)</sup> was assumed to be strong enough to harmonize the vowel sounds. Whether perfect or not these rhymes were no invention of Pope's. Comparison of his rhymes with those of Waller, Denham, and Dryden shows that Pope merely transferred to his own verse the rhymes of his predecessors. Before giving the list of contemporary pronunciations we may note the remark of Ellis on some of these rhymes. Of Dryden he observes<sup>2)</sup>: "The *r* seems to have excused many indifferent rhymes: *afford sword* which now rhyme as (æfoord soord), then rhymed as (æfuurd suurd), but *affords words*, *mourn'd return'd*, were (uu, ə), *sword lord*, *court sort* were (uu, ʌ), *scorn return*, *born turn* were (ʌ, ə) *board abhor'd*, *restor'd lord*, were (oo, ʌ)".

"*Curt hoard* Philips, *forth worth* Dryden, *where clear* Prior, *cord bird* Dryden, show the influence of (*r*)"<sup>3)</sup>.

"The influence of (*r*) is apparent in: horse course, *Pope*; sort court *Pope*; resort court *Pope*; borne return *Pope*; worn turn *Pope*"<sup>4)</sup>.

Ellis's view is borne out by the authorities.

*Authorities:*

*aboard* æbuord' C. J.

*adorn* adorn' G.

<sup>1)</sup> Skeat Principles of Eng. Etym. pp. 405—406.

<sup>2)</sup> Ellis Early Eng. Pron. IV. 1035.

<sup>3)</sup> Ellis Early Eng. Pron. IV. 1036.

<sup>4)</sup> Ibid IV. 1084.

*afford* *afluord* Butler; *æfluord* C. J.

*board* *buurd* Sa. Butler; *boord* G.

"*BOORD*" *buurd* *tabula* C. J.

*born* "*boor'n natus*; *bor'n allatus*, (the present use reversed)"

Bull.; *born* G; "*boorn — natus*" Cheke; *barn* B;

*baarn* S.

*borne* "*buurn bajula'tus* C. — *bôrne boorn portô* M.; *born*

*pariturus borne latus* (unlike sound)" C; "*born natus*,

(*bahrn*); *born latus* (*bohrrn*)" Lediard; *buurn* O.; *boorn* S.

*burn* *bur'n* Bull; *burn* G.; *burneth* G.

*cork* *kork* Sm.

*course* *kuurs* W. Pr. C.; *koors ou — o un pen long* Miego;

*kuurs* J.

*koors* B. F. S. Lediard.

"*course levidensis, course cursus*". C.

*court* *kuurt* G. P. C. J. O.; *koort* B. S. Lediard.

*forth* *fuurth* C. O; *foorth* B. S.

"*forth ex, fourth quartus*" C.

*effort* *efort* O; *efort* B; *efoort* S.

*force* *fuurs* O; *fors* B; *foors* S.

*form* *fuurm* *classis* C; *fârm faarm — foorm bane* M; *fuurm*

O; *farm* B; *faarm* S.

*horse* Hodges groups as nearly alike "*whores, horse, hoarse*";

*hors* G. Sm. Bull.

*lord* *loord* Sm. Bull; *lord* G.

*mourn-ing* "*mahrning*" Lediard.

*marn'iq* B.

*morn'iq* G.

*mourn* *muur'n* Bull; *muurn* W. C. J.; *mern* J.; "*mourning*

— *mohrning*" L.

*prefer* *prifer* C.

*quarter* *kwarter* Sa. Sm. Hart.; *kwaartir* B; *kwaartor* S.

*resort* *rezort*. G.

*restore* *restoor*. G.

*scorn* *skorn* G.; (*scorned* — "*scoorned*" Ch).

*short* *short* G.; *shart* B; *shaart* S.

*sword* *swuurd* *swurd* Butler; *sword* Pr.; *suurd* C; *sword* (oo) L.

*turn* turn G.

*warm* war'm Bull; waarm C. O. B. S.

*word* word G; wurd Bull. G; wuurd wurd Butler; wuurd  
word O; werd J. B. S.

*work* wurk Bull. G.; wuürk wèrk O; wèrk B. S.

*worm* wuur'm worm O; wèrm B. S.; wurm G.

*worn* wuurn C.

*worth* wurth Bull. G.; wuurth wèrth O. B. S.

---

Most of the rhymes of Pope which appear in this class call for no further remark. They are seen at once to be licenses on comparison with the pronunciations of contemporary authorities. Some few, however, may still have been perfect in Pope's day.

1. *Burn mourn*. As Jones gives (mørn) it is possible the rhyme may have been accepted. But Lediard gives ("mourning = mohrning"), and he wrote in 1725. The *Dunciad*, in which the rhyme occurs, appeared in May, 1728.
2. *Charms warns* was probably a false rhyme. Bullokar gives (tsharm) and (war'm), but the pronunciation of 1580 must have been out of date in Pope's time. The modern English "swell" pronunciation would make the rhyme perfect.
3. *Effort court* though justified by Sheridan (1780) and even yet heard, appears not perfect in Pope's time.
4. *Horse course* should perhaps be regarded as perfect.
5. *Mourn return*, *urn* seem to admit the same reasoning as *burn mourn*. Such rhymes were very common. Milton has *return mourn* (Lycidas) and even *horn mourn* (Nativity), which parallels Pope's *urns horns*.  
*Horn* was however: "haarn fere semper produciter o ante rn" C.
6. *Worth forth* is justified by the older (uu) for (o).

**Class XI. B.**

clerk	D. IV. 459.	observe	M.E. III. 28;	reserve	Ep A. 247.
dark		starve	S. D. II. 119.	starve	
desert	E. C. 781;	pert	Basset-Table 65.	spark	W. B. 263.
heart	E. M. IV. 258;	heart		clerk	
	M. E. I. 81;	remarks	Hor. Ep. B. I.		
	E. S. II. 70;	Berks	Ep. VI. 103.		
	L. F. S. 6				
	(p. 454).				

**Dryden:**

art desert A. A. 559; deserve sterve<sup>1)</sup> H. P. III. 748;  
served starved H. P. III. 974.

These rhymes were perhaps all perfect. *Authorities* are as follows:

*Berks* Bærks J.

*clerk* klærk J; *clerk* B; klæærk S.

*desert* dezart dezert G; "DESART" dezirt B; dezert S.; "*desert desert* (nearly alike)" C.

*heart* hært L. O; hæært B. S.

hart Sa. G. Cf. Sweet. *Hist. of Eng. Sounds* p. 218.

*reserve* risærv riserv B.

rizerv S.

1. *Clerk dark, spark clerk* are justified by modern English pronunciation<sup>2)</sup>, though American usage has taken another channel. (Cf. Earle Phil. of Eng. Tongue p. 164.)
2. *Pert heart* may have been perfect. American humorists often write *peart*, which in some parts of New England may be heard as (piirt)<sup>3)</sup>. I have myself heard from old people a pronunciation of this word which would justify the rhyme. The Irish pronunciation of all words

<sup>1)</sup> On the orthography see note p. 289 of Christie's *Select Poems by Dryden*.

<sup>2)</sup> Skeat Prin. of Eng. Etymol. pp. 406—407.

<sup>3)</sup> R. G. White quoted by Ellis Early Eng. Pron. IV. 1066.

of this class is well known, and is in harmony with the rhymes of this class. Ellis gives a long list<sup>1)</sup>.

3. The other examples are sufficiently explained by the list of authorities<sup>2)</sup>.

The licenses due to the influence of (r) must have been used for convenience. Examination of 19th century poets shows that precisely the same rhymes used by Waller, Dryden, and Pope are still employed, although most of them can never have been perfect. Examples from Tennyson, Campbell, Moore and Byron are given by Bartling<sup>3)</sup> and from Tennyson and Moore by Ellis<sup>4)</sup>.

Longfellow furnishes several examples: 28b; 82a; 85a; 87a; 132a; 211a; 227a; 237a; 237b; 242b; 263b; 361b; *dark clerk* 365b; 377a; 390b.

#### Class XII. A.

Most of the rhymes of this class show a real or apparent consonantal dissonance.

creature	Dial. 1717 (p. 468).	garrets	D. II. 23.
greater		chariots	
figure	Hor. Ep. B. II.	satires	E. C. 592.
bigger	Ep. II. 298.	dedicators	

I have found no seventeenth century examples.

#### Authorities:

*chariots* tshæret G.; tshær'it D. B; tshæret (occasionally) J.

"*carrets* or *carots* = cháriot" P.

"tscherrot (tsheröt)" L.

tshær-jæt S.

<sup>1)</sup> Early English Pron. IV. 1236.

<sup>2)</sup> See also Early Eng Pron. IV. 1084; 1035.

<sup>3)</sup> Rhymes of XIX Cent. Poets p. 11.

<sup>4)</sup> Ellis III. 860.

*creature* kree'tyŕ G.; krii'ter O; kriitjær B; kriitsher S.  
*figure* figgyŕ Bull; figør C.  
*satire* seeter Ellis IV. 1084.

1. Ellis remarks<sup>1)</sup>: "Nature creature *Gay*; nature satire *Gay, Gray* . . . were perfect rhymes".
2. As vulgarisms *natur*', *pieter critter figger* are still often heard.

#### Class XII. B.

brought	D. I. 225.	groat	Hor. Sat.	thought	D. IV. 485.
fault		fault	B.II.S.VI.13	default	
brought	Prol. to		[Swift].	thought	J. M. 164;
draught	"ThreeHours	grot	On Grotto	fault	Hor. Ep.
etc."	13.	thought	(p. 487).		B.II.E.I.356.
draught	M.E.II.111;	ought	El. A 183.	thoughts	E. C. 169.
thought	M.E.IV.103.	fault		faults	
fault	E. C. 422;	taught	M.E. II. 211.	thought	Sandys'
thought	M. E. II. 73.	fault		out	Ghost 29
					(p. 474).

#### Seventeenth Century Rhymes.

1. *Waller*.  
Thought fault Misc. 23; faults thoughts Misc. 60: Pr. 2.
2. *Dryden*.  
Ought draught H. P. III. 123.

#### Authorities.

*brought*<sup>2)</sup> broukht G. broot P. J.; O?; brat B; braat S.  
*draught* draat C. O; drout B; draut S. "draught (ff) (f)"  
 Lediard "drähft" Led. Sweet quotes from J. as having  
 the (f) sound: *draught, laugh, cough* etc. Hist. Eng.  
 Sounds p. 262.  
*fault* fa'lt Bull; faat *frequentius*, faalt *docti interdum* G:  
 faalt faault G; fauts C.; faalt B; faat S. "fought fault  
 (nearly alike)" Hodges.

<sup>1)</sup> Early Eng. Pron. IV. 1084.

<sup>2)</sup> On *gh* See Earle, Philology, of Eng. Tongue p. 152. Sweet Hist. of Eng. Sounds p. 259.



*groat* "groats = grootes" Ch: groot P: graat C. M. J. græwt  
B; graat S.; "grüht [? graht]" Led.

*grot grote* (grotto) grott Led.

*ought* owht Bull; ookht G: oot P.; ought oft (nearly alike)

Hodges aat C. = at aat M.

*out* out C; uut Bull, out G.

*taught* taunt Sm.; taakht G.

*thought* thowht Bull; thoukht G; thoot P.O.; that B; thaat S.

1. *Brought fault* was probably perfect, though the authorities are not quite satisfactory. *Fault* is O. F. and M. E. *faute*. In the 16th century<sup>1)</sup> it became F. *faulle*. This *l* is a pedantic "improvement", like the *l* of could. Of *fault thought* Ellis says<sup>2)</sup> they were perfect rhymes (faat) (thaat).
2. Ellis calls Dryden's *unbought draught* an "oversight"<sup>3)</sup>; but Pope's *brought draught*; *draught thought* are justifiable. An interesting question, which we cannot here discuss is: When did *draught*<sup>4)</sup> lose the guttural pronunciation of *gh* and when first recover it? Chaucer has *draughte raughte* Prol. 135.
3. *Grot thought* was nearly if not quite perfect.
4. *Thought out* was a mere license, but the ballad in which it occurs was obviously not intended for a finished piece of versification.

#### Class XII. C.

breathe	R. L. II. 57.	ease	Epit. X. 5.	further	Epig. I. 5
beneath		peuce		murder	(p. 498).
carouse	E. S. II. 179	eyes		gardens	Epig.
house	(noun).	rise	E. C. 156.	farthings	(p. 491).
damn	D. II. 357.	precipice			
man					

<sup>1)</sup> Skeat Prin. of Eng. Etymol. p. 325.

<sup>2)</sup> Early Eng. Pron. IV. 1084.

<sup>3)</sup> Ibid IV. 1036.

<sup>4)</sup> Cf. Earle Phil. of Eng. Tongue p. 153.

nation		precise	Hor. Ep.	spouse	Gulliver II. 53
invasion	P. 487.	immortalize	B. II. Ep. I.	house	(noun).
Paris			53.	vases	R. L. V. 115.
Maries	D. II. 135.	singers	To Southern	cases	
pass		fingers	7. [p. 501].	voice	T. S. 165;
was	S. D. IV. 74.	space	Univ. Prayer	noise	Gulliver II. 71.
		raise	49.		

### *Seventeenth Century Rhymes.*

#### 1. *Milton:*

bliss is Nativ: excuse (noun) Muse Lycidas; nothing clothing Vac. Ex.

#### 2. *Waller:*

glass was Ep. 23; Hercules peace M. 52; increase seas M. 3; muse reduce Ep. 38; muse use (noun) Divine Poesy I; noise voice M. 69 III.; peace these Ep. 31; reduc'd us'd Ep. 17; sacrifice deities Ep. 5; should mould Ep. 36; these peace M. 67; Ep. 31; wise Paradise M. 43.

#### 3. *Denham Destruction of Troy.*

Athamas was; Pelias was.

#### 4. *Dryden.*

Miss bliss is H. P. III. 1189; case cease increase H. P. III. 386; piece his H. P. III. 167; thus crush A. R. 173. Examples are common in Dryden.

### *Authorities.*

*beneath* binethr G; biineedh Bull; bineedh P.

*case* kaas G: keeəs C.

*damn* dæm B. S.

*finger* See below.

*further* fardher, furdher, furder, *dialectus variat* G.; furdher G.; forder C; fōrdīr B; fōrdhər, S.

*man* man Sa. Sm. G.

*mann* man (German) C.

*Mary* Mähri Led.

*murder* "murther" d or dd Led.

*murder* murdher *dialectus variat*. G.

*precise* prisoiz C; prisoiz B.

priisais S.

*rais-ing* raa'ziq? G.

*singer* See below.

*roice* Bull. G. vois.

*was* waz C. waz en a court M.

WAZ C. M. S.: WAAZ B; was Sm. Hart.

---

The list of contemporary pronunciations is necessarily defective. Several of the rhymes are only apparently false.

1. Comparison of the list given above justifies *further murder*; *precise immortalize*; *vases cases*: perhaps *pass was*.

2. Guest selects *breathe beneath* for special blame, but at worst it seems to have been nothing but an old tradition.

3. *Gardens farthings* is interesting as showing how late the *d* sound of *th* held its own in English. The discussion of *-ens* and *-ings* belongs to the next section.

4. *Singers fingers* is a difficult rhyme, and is probably false. We find: — *finger fiq'ger*? G.; so too Chaucer Prol. 129, restored by Ellis; *fiq'gor* J.

*singer* singr Led.

Discussing Spenser Ellis asks<sup>1)</sup>: "Stronger, longer, wronger — wrong-doer [Did Spenser say (stroq'er ræoq'er) or (stroq'ger, ræoq'ger) or did he content himself with an assonance? I lately heard (siq'gr) from a person of education."

In Cork and Belfast as well as in Scotland there appears to be confusion in the sound of *ng*.<sup>2)</sup> As the lines contain an allusion to Lord Orrery, it is possible that Pope intended a sly bit of pleasantry on the Cork pronunciation. His lordship was earl of Cork and Orrery. But properly, *ng* in English was "(qg) when final and (q) when medial".<sup>3)</sup>

---

<sup>1)</sup> Early Eng. Pron. III. 865.

<sup>2)</sup> Ibid IV. 1241.

<sup>3)</sup> Ibid I. 192.

5. The rhymes not expressly mentioned as justified by contemporary pronunciation are probably false. Of these there are ten: Longfellow has nineteen of the same sort.

*Class XII. D.*

Compelling M. E. II.	healing Hor. Sat. B. II.	sterling Sandys'
Helen 193.	tail in S. VI. 202.	Berlin Ghost.
gardens Epig. p. 491.	standing Swift 11.	walking { D. of Marl.
farthings	band in	talk in { House 9.

Each of these rhymes is, of course, a license.<sup>1)</sup> The first two show the confusions in (e) and (i) which have existed from the Anglo-Saxon period. The carelessness in the sounding of final *ug* is common enough among all English speaking peoples. The *ug* of participles and gerunds is "regularly *u*" in Cork, Belfast, and Scotland.<sup>2)</sup> Pope seems to have used this license for a humorous effect. Of course the rhyme is "feminine."

III.

*Summary.*

The high praise which Pope deserves for his mastery of the internal structure of the verse can hardly be given to his rhyme-system. He shows a certain correctness, in that he excludes for the most part polysyllables from his rhymes. But the endless repetition of the same rhymes is monotonous in a high degree and a very serious artistic defect. The number of apparently false rhymes is surprisingly large. Many of these are only apparent, but the residue of rhymes for which there is no excuse far exceeds the number in Chaucer or Longfellow or Tennyson, if we may venture to compare poets so widely separated.

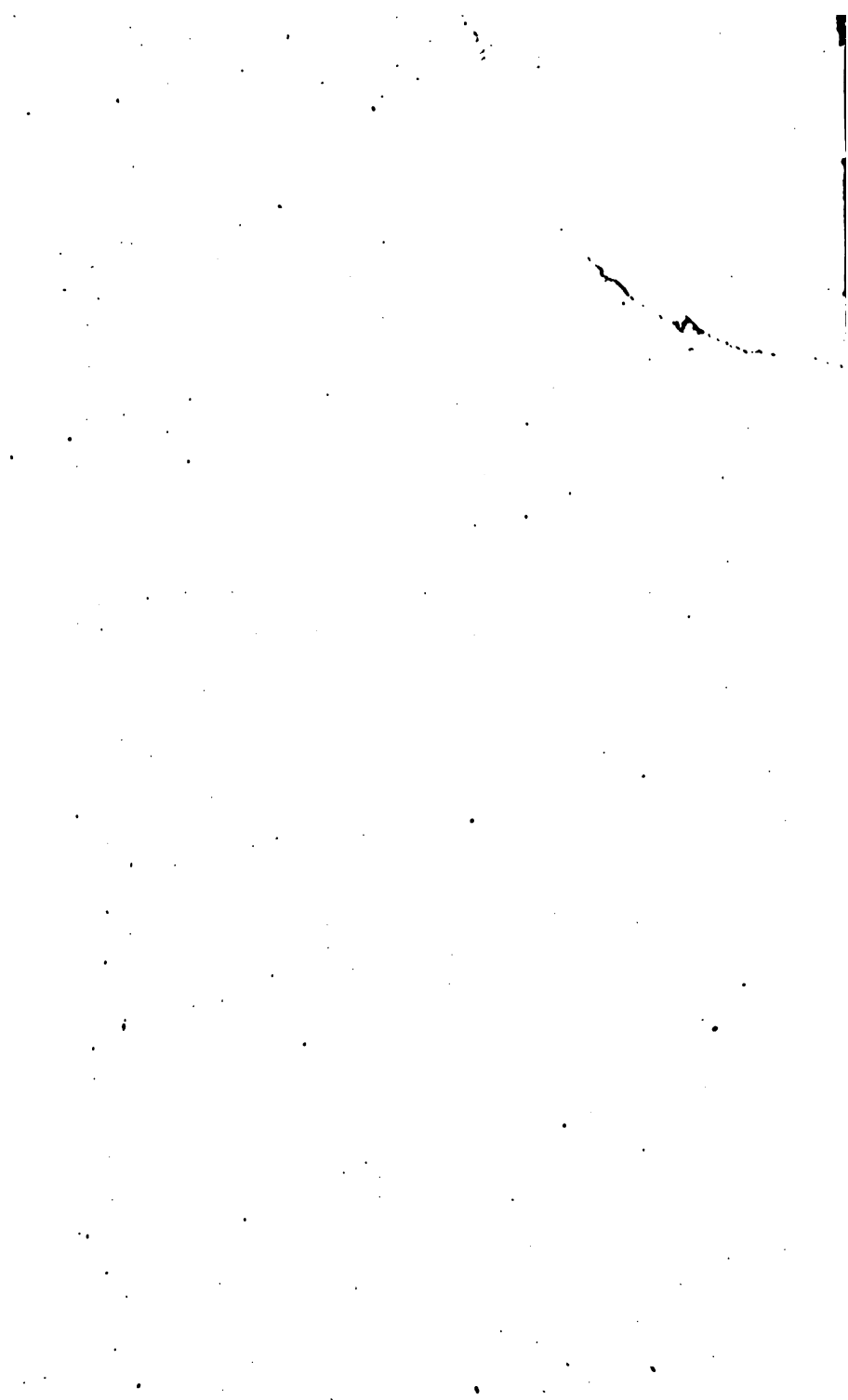
In his rhyme-system Pope follows Waller more than Dryden. Yet the very common licenses of *Class VI. A.* are

<sup>1)</sup> Ellis Early Eng. Pron. I. 231.

<sup>2)</sup> Ibid IV. 1241.

hardly represented in Waller in comparison with their frequency in Dryden. Waller's rhymes are more correct than Pope's, for Waller is more in harmony with the pronunciation of his time. Pope belonged to an age of transition from the old pronunciation to the new, and he felt no hesitation in using rhymes which had once passed current with the poets. This appears most strikingly in Classes I., II., III., IV., V., VIII., X., XI. In fact Pope's rhymes are in all essentials rhymes of the seventeenth century, though he availed himself of the newer pronunciations whenever they served his purpose. In the face of these facts the correctness assigned to Pope by most of his critics calls for considerable modification; for at best his correctness is that of the seventeenth rather than that of the eighteenth century.

---



## Vita.

---

The writer of the accompanying dissertation — William Edward Mead — is the son of a clergyman, and was born in New York, Oct. 25, 1860. After a preparatory course in various schools of his native state and a final year in Vermont, he entered in 1877 the Wesleyan University at Middletown, Connecticut. Graduated in 1881, he remained an additional year, continuing his studies in English literature and philosophy. In 1882 he was appointed Vice-principal of the High School at Ansonia, Conn. In 1884 he spent some months in Europe, mostly in England, and on his return taught history in the State Normal School at New Britain, Conn. In January of 1885 he entered upon the duties of First Assistant in the High School at Troy, N. Y., and in the following autumn became Principal. In the summer of 1886 he made a preliminary visit to Germany, and in October of 1887 entered the University of Leipzig.

While at Leipzig he heard the following professors and instructors: —

*English and Anglo-Saxon.* Prof. Dr. Wülker; Dr. Techmer;  
Prof. Dr. Kügel.

*German and Gothic.* Prof. Dr. Zarncke; Prof. Dr. von Bahder.

*French.* Prof. Dr. Settegast; Dr. Körting; Dr. Odin.

*Philosophy.* Prof. Dr. Heinze; Dr. Schubert-Soldern.

*Pedagogy.* Prof. Dr. Masius.

To all these he owes much, but especially must he thank Prof. Wülker and Dr. Techmer for personal interest and assis-

tance in investigations the difficulty of which can be appreciated only by those who have attempted the same.

On Febr. 21, 1889, he passed the examination for the degree of Ph. D., conducted by Prof. Dr. Wülker, Prof. Dr. Heinze, and Prof. Dr. Masius. In May he entered the University of Berlin, where he has continued the study of the older periods of English, with comparative work in old Germanic dialects.

---



127 2. 10 127 500 1000 5 1000.

THE GERUND

IN

OLD ENGLISH.

A. DISSERTATION

PRESENTED TO THE FACULTY OF THE WASHINGTON  
AND LEE UNIVERSITY FOR THE DEGREE  
OF DOCTOR OF PHILOSOPHY,

BY

THOMAS JAMES FARRAR, M. A., PH. D.

*In charge of English,  
Hryn Scott Institute,  
Dreathur, Ca.*

---

BALTIMORE:  
JOHN MURPHY COMPANY.

1902.







GENERAL BOOKBINDING CO.

272NY2

13

040

P

6858

76  
QUALITY CONTROL MARK





THE BORROWER WILL BE CHARGED  
THE COST OF OVERDUE NOTIFICATION  
IF THIS BOOK IS NOT RETURNED TO  
THE LIBRARY ON OR BEFORE THE LAST  
DATE STAMPED BELOW.

MAR 77 14  
FEB 16 1977

CANCELLED  
BOOK DUE - WID  
606789  
MAY 1978

STILL STUDY  
CHARGE

BOOK DUE - WID  
MAY 1 1980  
APR 9 1980

WIDENER  
BOOK DUE  
APR 21 1984  
1154799

WIDENER  
BOOK DUE  
MAY 2 1986  
149866



15451.285.2

The versification of Pope in its re

Widener Library

003358118



3 2044 086 764 644